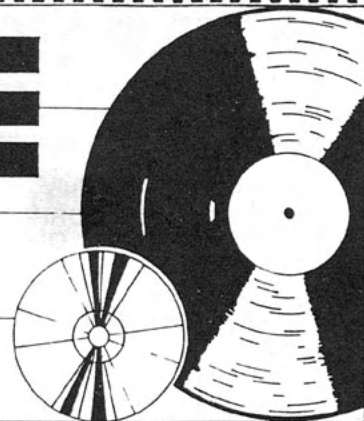


FILM SCORE MONTHLY



HENRY MANCINI
1924-1994

#46/47, June/July 1994 \$2.95

PATRICK DOYLE

- From *Henry V* to *Frankenstein*

JAMES NEWTON HOWARD

- Scoring *Wyatt Earp*

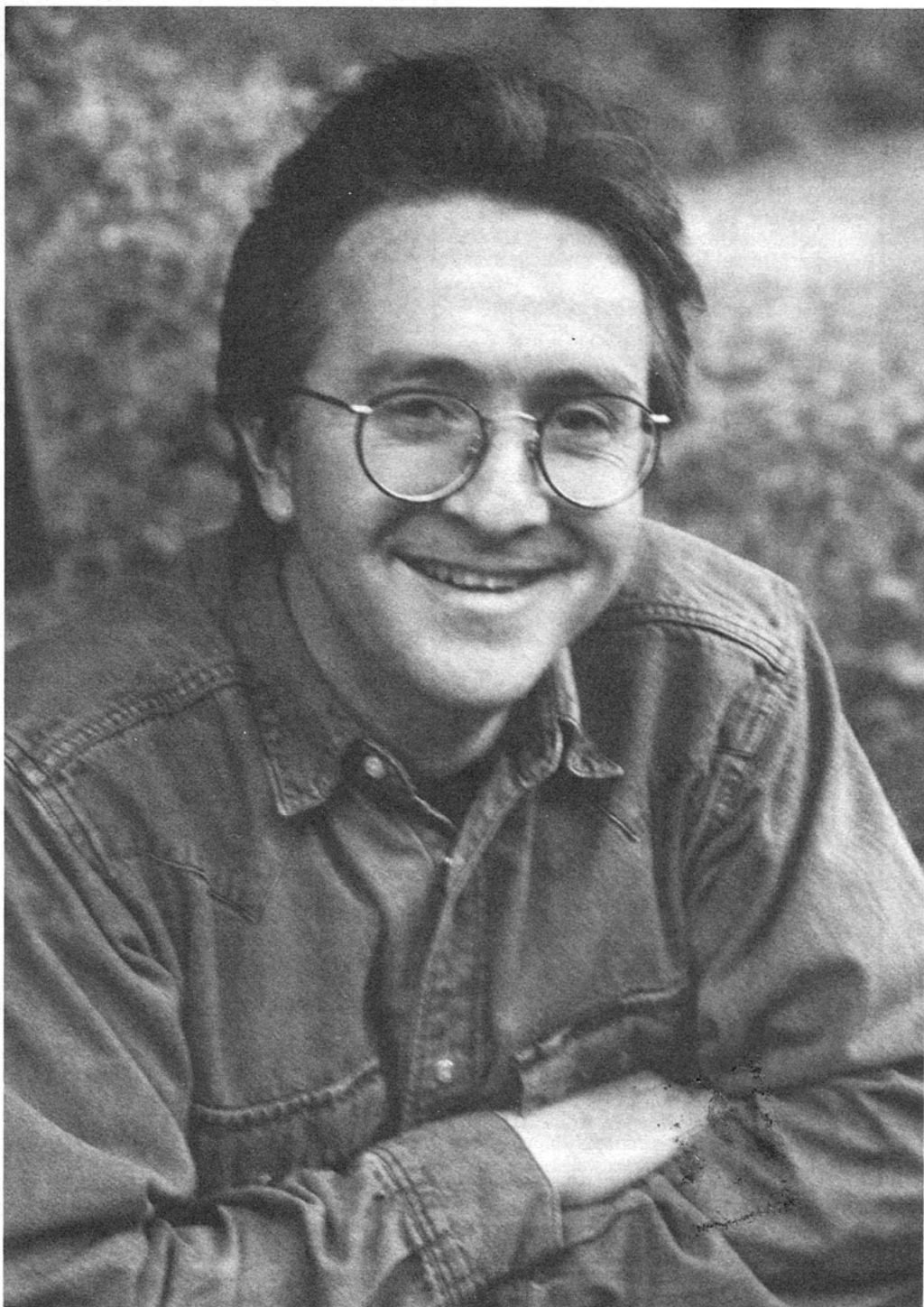
JOHN MORGAN

- Restoring Classic Film Music

Other Thrilling Stuff

- Michael Nyman: Music for Films
- New Summer Movie CDs
- Same Old Collector Stuff

- News on Upcoming Releases
- Film Music Concerts
- Trading Post
- Questions & Answers
- Letters from Readers
- World Domination Agenda



FILM SCORE MONTHLY

Issue #46/47, June/July 1994

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No Thanks to: 99% humidity.

The Soundtrack Handbook: Is a free six page listing of soundtrack mail order dealers, books, societies, radio shows, etc., as well as FSM submission and backissue info. It is sent automatically to all subscribers or to anyone upon request. Please write in.

Guys—Dating Tip: Chicks dig John Barry.

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Check it out—a new issue out only a month after the last one! I must apologize for the scattershot publishing frequency as of late. I got slowed down early in the year by the growing mailing and administrative work now handled by Pearson Publishing in New York (home of *The Absolute Sound* and *The Perfect Vision*); that mandated the 48 page combo issue for January, February and March. At that point I made the decision to do 24 rather than 16 pages per issue—a 150% increase. (Considering that the monthly publishing schedule and current subscription rates were based on 8 or 12 pages an issue, you can see how time and money have begun to desert me.) Nevertheless, it was imperative for increasing distribution that all new issues have covers—no more flimsy newsletters—and that means 20 or preferably 24 pages. The April issue was slowed by spring break and getting things running with Pearson; the May issue by finals and me having to relocate to home for summer vacation. (I also had no choice but to take a 10 day bike trip with Dad in Burgundy, France in early June, but them's the breaks; found a *Thief of Bagdad* CD at a store in Beaune for 120 francs.) However, I returned to Martha's Vineyard in mid-June with no responsibilities and no worries except FSM, and got these 24 pages done from scratch in less than three weeks. Having Pearson Publishing take on FSM's distribution is the only thing that made this possible, or else I would have spent two weeks mailing the May issue and catching up on subscription junk. My sincere thanks again to Harry Pearson, Bryan Gill, Chris Olsen and everyone at PP.

I am confident I can get back on a regular schedule—at least before school starts again—and get this "June/July" issue out in late July, an August issue out in late August, and a September issue in September (all 24 pages each). Also, doing 24 pages every month eliminates the need for giant "catch-up" issues which are inevitably late and leave people confused and upset, although pleased with the actual issue (and spoiled when a regular-sized one comes the next month).

The problem then becomes making FSM cooler. Not that it's lousy, just that it should be better. There was an excitement to the earlier issues—even when they were tiny—which has waned somewhat. For the first time ever, there was a regularly published newsletter that kept people tuned in to film music happenings and treated them (despite the belittling side comments) like intelligent people. Now—and I knew this would happen—people have become used to it and picky, mainly of it being late. I've gotten tired, too—of doing the same columns, of dealing with the same letters, of answering the same questions. When I get tired, I get cynical and bored, which results in cynical and boring issues. FSM should never be just a dumping ground for information, reviews, letters, the collector stuff and an interview. It takes energy to present it in fun and interesting ways, energy I don't always have in the middle of finals or hearing 20 people complain about something stupid.

This summer, however, I plan to have that energy. Reader ideas are therefore solicited on ways for FSM to become cooler. What kinds of articles would you like to see? What kinds of articles are there too much of? Do you like the reviews? Are the jokes stupid? (Most of the jokes, by the way, are just me keeping myself amused by poking fun at stupid magazine conventions, and I know I sometimes go too far.) Articles I'd like to stay away from are the fan-written recitations on a favorite score or group of scores, tributes to a composer, how I fell in love with Miklós Rózsa, etc. Those are boring. I don't care how someone saw *Ben-Hur* and dedicated

his life to film music. I also don't care about the anal lists of collector stuff (i.e. "my favorite unreleased scores"), unless it's useful anal stuff—like how to sequence albums like they are in the movies. Even interviews are boring when some fan asks the same questions and the composer gives the same answers, usually about CDs which are the last thing these people care about.

Personally, I like interviews where composers talk about stuff they like or don't like, what the industry buzzes are about things, what they were thinking when writing specific cues, and what it's like to survive in the biz. (Unfortunately, it's hard to get people to go on the record about these for obvious reasons.) Sordid tales of woe are often funny. Also, while it's important to interview big names, it can be more interesting to talk to less important people who have more to say. I'd love to talk to some of the recording guys at scoring stages about what kind of panic fits they've seen over the years. (I've only been to a few scoring sessions, and remember one for *Star Trek: Deep Space Nine* where producer Peter Lauritson sat in the back, doing his best impersonation of a corpse, and said things like, "Uh, I guess that was okay, but what was that screechy thing coming out of the back?")

Also needed are more serious analyses of how film scores work in the movies, preferably in co-operation with composers to get inside scoops on how things came about. We need more primary source material, in other words, not secondary reiterations of past interviews. I'd like to see interviews where one question is asked 20 different composers, not the other way around. For instance, "What do you think of electronic music?"—Rich Upton did this about songs vs. scores a year ago... It's interesting to talk to music editors about various temp tracks that have been on movies, since it often says so much about why the final scores are the way they are... I'd like to talk to people at record labels, not the specialty labels we hear so much from, but the major labels responsible for many of these song albums we don't like... If we are going to talk about CDs, I'd like to hear about the actual process of making one... We've barely said anything about recording techniques and equipment—that's a large field worth delving into.

This is just a sampling of things I'd like to see followed up on, and most likely I'll end up doing many of them myself. People in the Los Angeles area are obviously needed for some of these, but anybody can talk to someone over the phone. Even if you don't feel like writing for FSM—I can understand that, it's not like anybody gets paid—please send in your ads, questions and letters for publication. Keep controversy going, it makes things interesting. I'd be interested in hearing people's theories why there aren't more women into film music. Also, why do people like film music in general? Without telling your life story, try to come up with an answer to that for the "Mail Bag." Personally, I think people are trying to escape into the movies through the music—I know I first got hooked on *Star Wars* and *Star Trek* because I loved to re-live the movies with action figures and comic books. When you buy a soundtrack, and get just the music sucked out of the movie, it's like you've gotten a piece of it or gotten inside it in a way few people can. That's why so many people want unreleased scores to favorite movies, because they want to get into them and can't, and it's just as well the music stays unavailable because once you have it for a while, you realize you didn't go "into" the movie after all. (Also, this is why soundtrack collecting can get dull once you're listening to scores from movies you haven't seen.) Food for thought, anyway. Back in 30 days! —Lukas

Obituaries: For full obituaries and tributes to Henry Mancini, see p. 5. • Greek film composer Manos Hadjidakis died of a heart attack on June 15, 1994. Among his best-known scores were *Never on Sunday* (1960), *America, America* (1963) and *Topkapi* (1964). He was 68.

Magazine: *Lydsporet* (Danish for "The Sound-track") is the publication of The Danish Film Music Society. It is published (in Danish) three times a year exclusively for members of the Society (around 50-70 people); memberships are DKR 200, payable to Kenneth Jensen, Skovbuen 53, 2650 Hvidovre, Copenhagen, Denmark, postal giro 3 87 05 02 or cheque.

TV Watch: Randy Newman was on the *Late Show* with David Letterman the week of June 13th. He sang and then talked to Letterman briefly about *Maverick*. I'm not exactly sure what Randy said about film scoring, but it ended with Letterman saying, "So, Randy, do you think you'll ever work again?" • Danny Elfman was on *Later* with Greg Kinnear on June 21, 1994 (Tuesday night/Wednesday morning). He mostly talked about Oingo Boingo. • The cable channel A&E re-ran in June a couple of times *Lalo Schifrin: Movie Music Man*, a documentary on the composer which aired in the U.K. last year.

Deletions: Bothan spies uncovered Varèse Sarabande's recall list for 1994 (total recall?), CDs now technically out-of-print but still around: *Sherlock Holmes* (PBS), *Love Field*, *The Dark Half*, *Storyville*, *Black Robe*, *Great Mouse Detective*, *Rich in Love*, *Of Mice and Men*, *Universal Soldier*, *Public Eye*, *Diggstown*, *Mr. Baseball*, *Nails*, *Mom and Dad Save the World*, *Breaking the Rules*, *Christopher Franke: New Music for Films*, *Distinguished Gentlemen*, *Matinee*, *The Temp*, *Cemetery Club*, *Fire in the Sky*, *Lost in Yonkers*, *Hot Shots!*: Part Deux, *Camelot* (London cast); there are many more cassettes also listed. This does not make these items suddenly rare, just out of widespread circulation. Pick up what you want while you can. • Similarly, Intrada has just issued its second-ever deletion list: *Rent-a-Cop*, *Warlock*, *Deep Star Six*, *Lionheart*, *Not Without My Daughter*, *Criss Cross*, *Ruby*, *The Arrival*, *Crash and Burn*, *In the Line of Duty*, *Samantha*. These will probably still be available direct from Intrada for some time.

Fred Karlin Is Cool: Film composer Fred Karlin (Amherst College '56) hosted an evening at the Academy of Motion Picture Arts and Sciences, May 24, 1994. This featured four film composers who have crossed over from high-profile activities in rock, jazz, blues, etc.—Dave Grusin, Ry Cooder, Herbie Hancock and Stewart Copeland. The event featured film clips and conversations with the composers. • There was a so-so review of Karlin's new book on film music, *Listening to Movies*, in the June issue of *Pulse!*, the reviewer missing the point that the book was not meant to be a critical study of film music, but an entry-level introduction to the art. It's available from Schirmer Books, 1-800-323-7445.

Movie Boulevard—Again! Movie Boulevard in England has been listing in their catalog a 70 min. expanded CD of *Star Trek: The Motion Picture* due from Sony U.S. in July. Sony was considering doing this at the same time as *The Blue Max* (see below)—in 1995. It may or may not happen, but sure won't be out this month. • Warner U.K. has been threatening to sue stores still carrying the illegal *Blade Runner* CD. Movie Boulevard had it for £74.99 recently.

Ciné Musique: I recently visited Jean Herz and David Afrouz's excellent Ciné Musique shop while in Paris. Soundtrack nirvana! Lots of CD goodies from around the world, including a copy of the elusive *Witches of Eastwick* CD sitting up

on the top rack for 500 francs (\$90). Many thanks to David for his hospitality and for speaking more English than I do French; also for agreeing to carry FSM the second I introduced myself. Write Ciné Musique at 3, rue François de Neufchâteau, 75011 Paris, France, ph: 43-71-11-11, fax: 43-71-79-06; they're between catalogs at the moment but send your want list.

Recent Releases: The new laserdisc of *The Lion in Winter* features John Barry's score isolated on a separate music channel. Sony U.K. will issue a CD of Barry's first musical, *Passion Flower Hotel*, long out-of-print on a rare LP. • Richard Kummerfeldt's Fenn Music Service in Germany has released the *Miss Marple* LP in regular (PV 1501) and audiophile (180g vinyl, PVL 1501) editions. They'll be issuing a corrected CD of *U-Boats* (Christopher Young, C-Eur 0214) as the first pressing had one track repeated and the finale omitted. • *The Night Digger* (Herrmann) and *The Daniele Amfitheatof Project* should be out from Label 'X.' U.S. distribution has been shaky and collectors interested in where these are should contact Ivan Goldberg at Koch International at 212-757-5624. • Alan Silvestri has one cut on the *Blown Away* CD (look for file footage of John Williams conducting the Boston Pops in the film) and a 20 minute suite on the 2CD set (but not the cassette) of *Forrest Gump*. A separate Silvestri *Gump* score album from Epic is expected August 2nd.

Incoming: In addition to the recordings listed on p. 8, Tony Thomas has several more albums in the works for Marco Polo in 1995—lots of goodies! Details next issue. • Angel U.S. will reissue in late July at mid-price their various Merchant-Ivory CDs—*Howard's End*, *Maurice*, etc. They'll also issue *That's Entertainment 3* on which Marc Shaiman worked. • A third volume of *John Barry: The EMI Years* is now highly unlikely due to problems with the film tracks. Barry will be recording in London in July a second *Moviola* album for Epic, to feature his action-adventure scores. This would be for early '95 release, since Epic plans to have Barry's *The Specialist* out (song and score albums) in late '94. Sony Classics is tentatively going to record a *Moviola*-like album with James Horner in London, also for early '95, hopefully to feature unreleased scores like *In Country*.

Record Label Round-Up

edel: Due from edel Germany in June was a complete score CD to *The Terminator* (Brad Fiedel, 72 min.); supposedly forthcoming is a CD of the unused electronic score to *Invaders from Mars* (Christopher Young).

Fox: Due late summer/early fall is the second batch of Classic Series CDs: 1) *The Ghost and Mrs. Muir* (1947, 55 min.)/A *Hatful of Rain* (1957, 10-12 min.), Bernard Herrmann, stereo. 2) *Journey to the Center of the Earth* (1959, Herrmann, 66 min., stereo). 3) *The Sound of Music* (1965, Rodgers/Hammerstein, 75 min., remixed from 35mm film elements). 4) *The Mephisto Waltz* (1971, 35-40 min.)/*The Other* (1972, 25-30 min.), Jerry Goldsmith, stereo. 5) *Predator* (1987, Alan Silvestri, 47 min.)/*Die Hard* (1988, Michael Kamen, 24 min.), with *Alien*³ Fox Fanfare. 6) *State Fair* (1945, Rodgers/Hammerstein). 7) *Forever Amber* (1947, David Raksin). • Due this August is a score album to *Speed* (Mark Mancina); beware of the junk songs album.

GNP/Crescendo: Due this summer is *Victor/Victoria* (Mancini, first CD issue, with four more tracks than the LP). Due this November is *Star Trek: Generations* (Dennis McCarthy).

Intrada: Lined up for recording this fall (Bruce Broughton, cond./The Sinfonia of London, Tony

Thomas, prod.) are two Miklós Rózsa CDs: 1) *Ivanhoe* (1952, 55 min.) 2) *Julius Caesar* (1953, 45 min.), also containing music from *The Man in Half Moon Street* (1944, 14 min.) and an overture from *Valley of the Kings* (1954, 5 min.). These will be released in early 1995 as the beginning of Intrada's "Excalibur Collection." Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Due later this year are new recordings of two Isaak Schwartz scores to Kurosawa films and suites from Shostakovich's scores for *The Gadfly*, *King Lear* and *Hamlet*.

Legend: Due early July from this Italian label: *The Abdication* (Rota, w/ only 10 min. more music), *Arizona Colt* (De Masi)/*Johnny Yuma* (Nora Orlandi, on 1CD). Due down the road: *La resa dei conti* (aka *The Big Gundown*), *Navajo Joe*, *Faccia a faccia* (all Morricone), *Tody Dammit*, *Satyricon* (both Rota).

Milan: Due Aug. 2: *Clear and Present Danger* (Horner). Following for the rest of the summer are *Barcelona*, *Andre* (score album), *Nobody's Falls*, *Rapa Nui* (Stewart Copeland); and later this year, *Freddy's Next Nightmare* (yes!).

Play It Again: Forthcoming: *Dr. Who & Other Classic Ron Grainer Themes*, *Ember Years* Vol. 3 (early John Barry recordings with Chad & Jeremy and A Band of Angels), *Film Music of Roy Budd* (10 tracks from *Fear Is the Key*, 6 from *Soldier Blue*, 8 other Budd film themes).

Prometheus: Forthcoming in October are *High Velocity* (Jerry Goldsmith, 1977) and *Young Bess* (Miklós Rózsa, 1953). Presumably still in the pipeline somewhere are *El Quixote* (Lalo Schifrin), *The Film Music of Allyn Ferguson* (Count of Monte Cristo and Man in the Iron Mask, TV movies), *The Film Music of Ken Wannberg*, Vol. 2 (*Draw and Red River*) and *All the Brothers Were Valiant* (Miklós Rózsa, 1953).

Silva Screen: Due this summer are more newly recorded compilations (Paul Bateman/Prague Philharmonic): *The Longest Day: Music from Classic War Films* (should be out), *True Grit: Music from the Films of John Wayne* (due July U.K., August U.S.), *Born on the Fourth of July: Music from the films of Tom Cruise* (August U.K./September U.S.), *Music from the Films of Harrison Ford* (September U.K. and U.S.). In the works are—more compilations! Those include *Classic John Barry* Vol. 2, *History of Hitchcock* Vol. 2, another album of *Hammer Horror* film scores and *Music from Ealing Studios*.

SLC: Japan's finest (only?) soundtrack label continues with more differently-packaged Varèse CDs: *On Deadly Ground*, *Needful Things*, *Iron Will*, *Rudy*, *Malice*. Due August 21st through SLC's new distributor, BMG: *Un homme et une femme: 20 ans déjà* (A Man and a Woman: 20 Years Later, 1986, Francis Lai, first CD), *Bilitis* (Francis Lai), *Angie* (Goldsmith), *Anne of Green Gables* (Hagood Hardy), *John Wayne Westerns Vol. 1* (Bernstein, reissue of out-of-print Varèse disc), *The Crow* (score, Graeme Revell).

Sony: Planned CDs of *The Blue Max*, *The Wrong Box*, *King Rat* and others to be announced have been pushed off until January 1995.

Tsunami: Due soon from this German label (see "Mail Bag") is *One-Eyed Jacks* (Friedhofer) and an expensive 2,222 copy limited edition CD of *Cleopatra* (North, 1963, 74 min.).

Varèse Sarabande: Due July 19: *I Love Trouble* (David Newman). (Elmer Bernstein's score was rejected as reportedly being "too serious," appropriate since the movie is supposed to seriously suck; Newman reportedly wrote a lighter replacement with 15 orchestrators in 10 days.)

UPCOMING MOVIES

DAVID ARNOLD: <i>Star Gate</i> .	D. ELFMAN: <i>Black Beauty, To Die For</i> .	MARIO LAVISTA: <i>A Good Man in Africa</i> .	JOHN SCOTT: <i>Walking Thunder</i>
JOHN BARRY: <i>The Specialist</i> .	GEORGE FENTON: <i>Interview with a Vampire</i> , untitled Nora Ephron film.	DENNIS MCCARTHY: <i>Star Trek: Gen...</i>	(western), <i>Yellow Dog</i> .
ELMER BERNSTEIN: <i>Canadian Bacon, Roommates</i> .	JAY FERGUSON: <i>Double Dragon</i> .	JOEL MCNEELY: <i>Indian Warrior, The Radioland Murders</i> (for G. Lucas).	ERIC SERRA: <i>Leon</i> (dir. Luc Besson).
TERENCE BLANCHARD: <i>Trial by Jury, White Lies, Clockers</i> (d. Spike Lee).	BRAD FIDEL: <i>True Lies</i> (d. Cameron).	ALAN MENKEN: <i>Pocahontas, Hunchback/Notre Dame, Hercules</i> (anim.).	MARC SHAIMAN: <i>North, Speechless</i> , untitled B. Crystal, R. Reiner films.
CARTER BURWELL: <i>The Tool Shed, It Could Happen to You</i> .	ROBERT FOLK: <i>Police Academy VII, In the Army, It Happened in Paradise</i> .	ENNIO MORRICONE: <i>Disclosure</i> .	DAVID SHIRE: <i>One-Night Stand</i> .
BILL CONTI: <i>Karate Kid 4, The Scout</i> .	ELLIOT GOLDENTHAL: <i>Cobb, Batman</i> .	MARK MOTHERSBAUGH: <i>It's Pat!</i>	HOWARD SHORE: <i>The Client, Ed Wood</i> (d. T. Burton), <i>Nobody's Fool</i> .
MICHAEL CONVERTINO: <i>Milk Money</i> .	JERRY GOLDSMITH: <i>Jungle Book, Babe, I.Q.</i> (d. Schepisi).	THOMAS NEWMAN: <i>Shawshank Redemption, The War</i> .	ALAN SILVESTRI: <i>Richie Rich</i> .
STEWART COPELAND: <i>Rapa Nui, Surviving the Game, Silent Fish</i> .	JOSEPH J. GONSALEZ: <i>Judge Dredd</i> .	JACK NITZSCHE: <i>Harlem: A Love Story</i> .	MICHAEL SMALL: <i>Wagons East</i> .
PATRICK DOYLE: <i>Exit to Eden, Mary Shelley's Frankenstein, Little Princess, A French Woman</i> .	JAMES HORNER: <i>The Pagemaster, Legends of the Fall, Balto</i> (animated).	MICHAEL NYMAN: <i>Mesmer</i> .	DAVID SPEAR: <i>Pentathlon</i> .
R. EDELMAN: <i>The Mask, Pontiac Moon</i> .	JAMES NEWTON HOWARD: <i>Junior, Congo, Paris Match</i> .	B. POLEDOURIS: <i>Lassie, Dumbo Drop</i> .	MICHAEL STEARNS: <i>Temptress</i> .
CLIFF EIDELMAN: <i>The Picture Bride, Simple Twist of Fate</i> .	MARK ISHAM: <i>Browning Version, Miami</i> .	RACHEL PORTMAN: <i>War of the Buttons, Road to Wellville, Only You</i> .	COLIN TOWNS: <i>Puppetmaster</i> .
	MAURICE JARRE: <i>Two Bits, River Wild</i> .	GRAEME REVELL: <i>SFW, Street Fighter</i> .	MICHAEL WHALEN: <i>Men of War</i> .
	TREVOR JONES: <i>Quick and the Dead</i> .	RICHARD ROBBINS: <i>Pet</i> .	CHRISTOPHER YOUNG: <i>Judicial Consent, Murder in the 1st</i> .
		BILL ROSS: <i>Little Rascals</i> .	HANS ZIMMER: <i>Drop Zone, Beyond Rangoon</i> .

CURRENT FILMS, COMPOSERS AND ALBUMS listed from The New York Times of June 19 and 26, 1994

<i>Baby's Day Out</i>	Bruce Broughton	MCA (1 cut Axel F)	<i>The Lion King</i>	Hans Zimmer	Walt Disney
<i>Beverly Hills Cop III</i>	Nile Rodgers	Epic (5 min. score)	<i>Maverick</i>	Randy Newman	Atlantic (songs)
<i>Blown Away</i>	Alan Silvestri	Chaos	<i>Renaissance Man</i>	Hans Zimmer	Varèse Sarabande
<i>City Slickers II</i>	Marc Shaiman	Atlantic (songs), Varèse (score)	<i>The Shadow</i>	Jerry Goldsmith	Arista (30 min. score)
<i>The Crow</i>	Graeme Revell	MCA (1 cut score)	<i>Sirens</i>	Rachel Portman	Milan
<i>The Flintstones</i>	David Newman	London (1 cut score)	<i>Speed</i>	Mark Mancina	Fox (songs and score)
<i>Four Weddings and a Funeral</i>	Richard Rodney Bennett	Private Music	<i>When a Man Loves a Woman</i>	Zbigniew Preisner	Hollywood
<i>Getting Even with Dad</i>	Miles Goodman	Varèse Sarabande	<i>White</i>	Zbigniew Preisner	Virgin
<i>I Love Trouble</i>	David Newman	Virgin and Milan	<i>Widow's Peak</i>	Carl Davis	Varèse Sarabande
<i>Little Big League</i>	Stanley Clarke		<i>Wolf</i>	Ennio Morricone	
<i>Little Buddha</i>	Ryuichi Sakamoto		<i>Wyatt Earp</i>	James Newton Howard	Warner Bros.

FILM MUSIC CONCERTS

California: July 19-22—Long Beach Municipal Band; Ride to Dubno from <i>Taras Bulba</i> (Waxman). July 21—Sacramento sym.; <i>Dances with Wolves</i> (Barry, 18 min. to film), <i>Raiders March</i> (Williams), <i>Around the World in 80 Days</i> (Young), others. Aug 20—Pasadena Pops; <i>Carmen Fantasy</i> (Waxman). Sept 3—Burbank sym.; <i>Carmen</i> again. Sept 4—Santa Barbara sym.; <i>Raiders</i> .	Garden State Per. Arts Center; <i>Wizards & Warriors</i> (Holdridge), <i>The Natural, It's a Mad, Mad, Mad World</i> (Gold).	(North). Aug 19, 20: <i>Body Heat</i> (Barry). Sept 15: <i>Ride of the Cossacks</i> (Waxman). Sept 16, 17, 18 (TV broadcast, fireworks finale): <i>Around the World in 80 Days, Robin Hood</i> (Korngold), <i>Carmen Fantasy, How to Marry a Millionaire</i> (Newman), <i>Lawrence of Arabia</i> (Jarre), <i>Memory Waltz</i> (Herrmann), <i>Out of Africa</i> (Barry), <i>E.T.</i> (Williams), <i>Jungle Book</i> (Rózsa), <i>Sayonara</i> (Waxman), <i>Sunset Boulevard</i> (Waxman).	Williams will conduct a July 31 Ravinia, IL concert. Call 312-Ravinia.
Idaho: Aug 10—Sun Valley sym.; <i>A Tribute to David Lean</i> (Jarre), <i>The Godfather</i> (Rota).	Texas: July 16—Ft. Worth s.o.; <i>Star Trek: Deep Space Nine</i> (McCarthy).	Jerry Goldsmith will be with the San Diego s.o. the first week of August for a concert of his film music. Call for date.	For a list of silent film music concerts, write to Tom Murray 440 Davis Ct #1312, San Francisco CA 94111.
Maine: July 22, 23—Portland s.o.; <i>Dr. Zhivago</i> (Jarre), <i>Romeo and Juliet</i> (Rota), <i>Wuthering Heights</i> (Newman), <i>Dances with Wolves</i> (Barry).	Washington: July 31—Bellevue phil.; <i>Around the World in 80 Days</i> (Young), <i>Hawaii</i> (Bernstein), <i>Magnificent Seven</i> (Bernstein), <i>Arctic Whales</i> (Mancini).	John Williams premiered his Cello Concerto (Yo-Yo Ma, soloist) at Tanglewood, Massachusetts on July 7.	This is a list of concerts taking place with film music pieces being performed. Thanks go to John Waxman for this list, as he provides the scores and parts to the orchestras. If you are interested in a concert, contact the respective orchestra's box office. <i>Concerts subject to change without notice.</i> (Note: "s.o." stands for "symphony orchestra"; works performed follow the semi-colons).
New Jersey: July 29—Newark s.o.,	Taiwan: Aug 20—Taitei s.o.; <i>The Raiders March</i> (Williams), <i>Lawrence of Arabia</i> (Jarre), <i>Star Trek</i> (Courage).		

QUESTIONS

Q: How old are Randy, David and Thomas Newman, respectively?	A: It's his own Tom Servo from <i>Mystery Science Theater 3000</i> which he had the prop guy build for him.	CA 90068. • This month's column is short due to a lack of new, interesting and answerable questions. Send yours in today! Please! Really! I mean it!
A: Birth dates: 11/28/43, 3/11/54, 10/20/55.	Q: Who composed the music for Captain EO?	TOP TEN WAYS TO IDENTIFY A SOUNDTRACK COLLECTOR
Q: Did Lalo Schiffrin compose a score to <i>The Exorcist</i> and have it rejected?	A: James Horner.	by Hans Rossbach and Klaus Kuse
A: Yes. Bernard Herrmann was going to score the picture, too, but left before he started work on it.	TRAILERS: Many people want to know what music is in certain movie trailers. I'm told Morricone's <i>A Time of Destiny</i> is in the Wyatt Earp trailer, and I heard one trailer for <i>Forrest Gump</i> with Dave in it. (Alex Man-gual of Jersey City, NJ says one <i>Gump</i> trailer had <i>A League of Their Own</i> .) One <i>Schindler's List</i> trailer, asked about last issue, had Wojciech Kilar's <i>Exodus</i> .	10. Oddly asymmetrical dressing habits.
Q: Did the National Philharmonic perform Jerry Goldsmith's <i>Masada</i> ?	DOES IT EXIST?: <i>Clash of the Titans</i> (Rosenthal, 1981), Columbia LP. <i>The Ewok Adventure, Battle for Endor</i> (P. Bernstein, 1984/85), combined on Varèse LP. <i>Flight of the Navigator</i> (Silvestri, 1986), nothing. <i>Men Don't Leave</i> (T. Newman, 1990), nothing.	9. Telephone number on Ford Thaxton's auto-dial.
A: Probably. There are several different orchestras in London, but they're made up of many of the same players. It could have been the same players as the National Phil., just not officially booked as such.	CORRECTIONS/UPDATES: Some goofs last issue: Randy Newman mentioned in his interview (p. 11) "Philip Glass's" score to "Buddy Lake Is Missing"; that should be Paul Glass's score to <i>Bunny Lake Is Missing</i> . Also, that's Andre Previn mentioned in the review of <i>The Elephant Man</i> last month (p. 13), not Andrew; and <i>Godzilla</i> 1984, not 1884, in David Hirsch's <i>Godzilla</i> chart (p. 16). • Paul Williams (<i>The Muppet Movie</i>) is another film composer on the Hollywood Walk of Fame; thanks to Jennifer Markham for info. • In the April issue, I botched the zip code on the address of the agency through which fans can write John Williams, James Horner, Elmer Bernstein, Michael Kamen, James Newton Howard, Hans Zimmer, etc. Correct address is Gorfaine-Schwartz Agency, 3301 Barham Blvd, Suite 201, Los Angeles	8. Has complaining form letter to record labels on computer.
Q: What is Maurice Jarre up to? Where can he be reached?	A: He's scoring <i>Two Bits</i> and <i>The River Wild</i> (the latter temp-tracked up the kazoo with <i>The Fugitive</i>). Write him through Pearl Wexler, Paul Kohner, Inc., 9169 Sunset Blvd, Los Angeles CA 90069.	7. Knows what LOC-1013 means.
A: He's scoring <i>Two Bits</i> and <i>The River Wild</i> (the latter temp-tracked up the kazoo with <i>The Fugitive</i>). Write him through Pearl Wexler, Paul Kohner, Inc., 9169 Sunset Blvd, Los Angeles CA 90069.	Q: I can't understand why <i>White Fang</i> has not been released: the film was a big success, the orchestra was not so huge, and a 30 minute CD would have been perfect. We know Disney loves film music, so why?	6. Hasn't seen a movie in 10 years.
A: Disney loves money, not film music. At the time, they probably didn't want to deal with the three (or more) different composers they had on the film, i.e. Poledouris, Zimmer and Walker. Intrada almost did a 2-on-1 CD when <i>White Fang</i> 2 came out (scored by John Debney), but it fell through (too expensive).	Q: At the top of his columns the past two issues, what is that thing in David Hirsch's lap?	6. Between <i>Planet of the Apes</i> , <i>Bandolero!</i> and <i>Legend</i> , owns nine different CDs.
A: Disney loves money, not film music. At the time, they probably didn't want to deal with the three (or more) different composers they had on the film, i.e. Poledouris, Zimmer and Walker. Intrada almost did a 2-on-1 CD when <i>White Fang</i> 2 came out (scored by John Debney), but it fell through (too expensive).		6. Thinks "666" is cool to write because <i>The Omen</i> is such a good Jerry Goldsmith score.
		5. Shrink-wrap still on majority of collection.
		4. Starts spelling Aaron Copland "Copeland" due to influence of Stewart.
		3. Happiest moment of childhood: discovering how to tape a soundtrack off TV through the VCR rather than a microphone on the speaker.
		2. Home has more CD racks than furniture.
		1. Shocked to find that Prokofiev ripped-off theme from <i>Glory in Ivan the Terrible</i> .

Questioners This Month:

SA: Sean Adams, Citrus Heights, CA
 CD: Cédric Delelee, Noyen, France
 JM: Jennifer Markham, Los Angeles, CA
 GR: Guy Reid, Toronto, Canada
 MS: Mark G. So, Syracuse, NY

HENRY MANCINI 1924-1994

When I wrote the tribute to Henry Mancini's 70th birthday on April 16, 1994 printed last issue—actually written December 1993—I never thought it could turn into an obituary. Strangely enough I wrote about Hank's immortality and his being forever young through his music. That he would be gone in a few months was the last thing I thought could happen. But it did. And now I don't want to sound sentimental or maudlin, but I can't hide my sadness. Henry Mancini is dead.

His music is alive and forever will be. That may sound banal, but it is true. Not many film composers had the ability to write music that seemed to sing or compose itself. Henry Mancini did. It's like watching Audrey Hepburn on screen—you immediately fall in love with her. When you listen to Mancini you immediately fall in love with his music. He was the musical equivalent of Hepburn's beauty and grace. He knew how to musically serve comic and dramatic scenes, yet his compositions were strong and appealing enough to call attention to themselves. He wrote for movies first, but he always managed to write for the listener as well, certainly not intentionally, he just had this unique melodic sensibility which allowed him to please a large audience.

Hank was able to immerse in all kinds of styles: Irish folk music in *The Molly Maguires* and *The Thorn Birds*, African rhythms in *Hatari!*, Asian idioms and instruments in *The Hawaiians* and *Arabesque*, mid-European delicacies in *The Great Race* and *The Prisoner of Zenda*, and—no surprise—authentically Italian sounds and soul in *What Did You Do in the War, Daddy?* and, with a more symphonic approach, in *Sunflowers*. He also wrote beautifully orchestrated chamber scores (*The Glass Menagerie*), breath-taking marching band music (*The Great Waldo Pepper*, *The Great Race*, *High Time*, *What Did You Do...*) and gripping suspense scores (*Experiment in Terror*, *Wait Until Dark*, *The Night Visitor*, *Who Is Killing the Great Chefs of Europe?*). He absorbed all musical idioms from swing and Latin (*Peter Gunn*, *Mister Lucky*), country-western (*Sometimes a Great Notion*) to rock and soul (*The Thief Who Came to Dinner*) and atonality (*The Night Visitor*). Add to these two haunting musical films (*Darling Lili*, *Victor/Victoria*), two lovely animated ones (*The Great Detective*, *Tom and Jerry*) and a mock-Americana western (*Sunset*) and you might get an idea of what Henry Mancini really could do.

What's most striking is that Hank was never plagiarizing or derivative. Of course he was inspired by the music preceding and surrounding him, that's only natural, yet he quickly established his own personal voice. When you re-listen to the *Peter Gunn* and *Mister Lucky* albums you'll find an abundance of wonderful ideas, as if Hank had been imprisoned during his six years at Universal but was now liberated to give us what he had absorbed over the years, of course filtered through his highly imaginative and creative mind. No wonder people responded to his music from the beginning. Here was a young guy who spoke their language, but in a distinct, spirited and intelligent way.

What became of the bashful youngster in West Aliquippa, Pennsylvania, born Enrico Nicola Mancini; who was forced to play the flute by his father Quinto Mancini, a steel-worker; who went to Juilliard and had private studies with Ernest Krenek, Mario Castelnuovo-Tedesco and Albert Sendry; who played with Tex Beneke's big band and worked at Universal Studios from 1952 to 1958; who scored *Peter Gunn* for Blake Ed-

wards, the first of many collaborations; and who became one of the most popular film composers, winning 20 Grammys, 7 Gold Records, 18 Oscar nominations, 4 Oscars, Golden Globe and Career Achievement Awards, Honorary Doctorates and more? The American Dream come true.

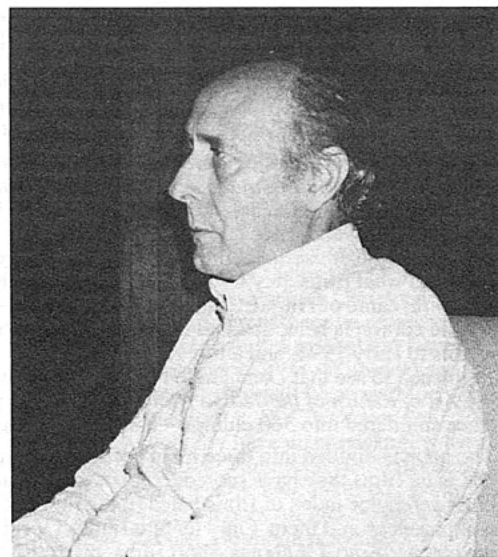
Hank had an exceptional career, but one based on an exceptional musicianship. *Did They Mention the Music?* was the title of his autobiography which he wrote with Gene Lees in 1990. Of course they mentioned the music, and, Hank, you know we will always mention it because your music gives us the hope and energy to cope with this lousy world. You've left for a better kingdom. Say hello to Audrey Hepburn and Johnny Mercer.

-Matthias Bädinger

Henry Mancini died June 14, 1994 of complications from pancreatic cancer. The media in its reporting of this would have us believe he wrote three things: "Moon River," the *Pink Panther* theme, and maybe something else. The truth is he wrote much more. His gift was The Tune, but he was one of those rare musicians who could do anything and everything. Take for example the 1985 sci-fi/horror dud *Life Force*, a troubled film for which he provided a magnificent orchestral score. It's a shame Mancini didn't delve into this type of scoring more often, choosing to emphasize his more pop-oriented work, but whatever he did, he did brilliantly. One thing he never achieved was a successful Broadway musical, and it is telling that his final weeks were spent—no doubt in great pain—working on a Broadway adaptation of *Victor/Victoria*.

Mancini owned personally the publishing on such tunes as *Peter Gunn*—anything listed in the fine print of CD booklets as "Northridge Music." This made him a rich man, but he repaid whatever debts he felt he owed by establishing music scholarships at such schools as Juilliard and UCLA. In the '60s he worked to improve sound quality on film music recordings, and whether or not they sometimes sounded like elevator music, his RCA albums introduced film music to the general public like never before. He wrote two books, the technical guide *Sounds and Scores* mentioned by Patrick Doyle on p. 15, and his autobiography, *Did They Mention the Music?* Most importantly, he remained a friendly and genuinely nice person. Word generally goes around when somebody famous is a jerk; that was never the case with Mancini. He has a legion of friends and associates with whom he was as popular as his music was with the public.

I met Mancini twice, both at Society for the Preservation of Film Music functions. The meetings are largely insignificant, but I feel compelled to write them down. The first was in 1992 at his Career Achievement Award dinner. Somebody saw me eyeing him and introduced me. This was my first L.A. visit, and the whole meet-celebrity thing was fantastically new. When somebody famous turns and actually makes eye contact with you, it's a rush, an exciting panic that you better say something interesting fast to deserve this person's attention. (When I met Goldsmith at his award dinner in 1993, I said "mazel tov" and left it at that.) Mancini quickly had me off-guard with an attitude that I can only recall as goofy—that crooked smile, the droopy eyes, the hair combed over his head a la Sam Nunn to hide his baldness. Upon hearing of *Film Score Monthly* he asked if I had seen the Society's collection of *Film Music Notes*, a soundtrack publication from the '50s (I had), to which I responded with a shrug and nod in a similarly goofy manner. Then



Henry Mancini recording in London in 1987

he said, "No, really."

Later he gave his award acceptance speech at the Sheraton Universal's ballroom. This had been decorated with stuffed pink panthers and placards of nonsensical musical notation—clefs in the wrong place, just a filler of meaningless notes. Mancini began his speech by saying, "I've been hearing some ugly rumors recently about me being a 'hummer,'" i.e. a person who can't read music. Then he went to the piano which had been provided for various performances, looked at one of the placards, and plunked out the unrelated notes. Then he exclaimed, "Backwards!" and played the notes in reverse order. Of course the joke is that Mancini is as far from a hummer as they get; the audience loved it.

The next year, Mancini hosted the Society's award dinner for Jerry Goldsmith. I remember before the dinner nearly backing into him, turning around and seeing his famous face. He seemed twice as tall as me. After the dinner, people mingled before going their separate ways. Mancini was somewhere, Goldsmith was surrounded by 30,000 fans seeking autographs on everything except body parts. I was chatting with ASCAP's Nancy Knutsen and mentioned how I didn't go for getting autographs. She remarked that neither did she, then added, "But you know, I could have gotten Leonard Bernstein's autograph, and I didn't." Somehow today this anecdote seems especially profound, and chilling.

These stories actually have little to do with Mancini, but I am glad I am writing them, for this way I will remember. And if I, who met him only briefly and was in all honesty not a huge collector of his work, can have this much to say, I can only guess how strongly he touched others. Whether through his music or his appealing personality, he influenced the world in ways few do, and used his success to better himself as well as society. Watching him on 20/20 a few weeks before his death was a heart-wrenching experience, and the cancer that claimed him is truly an evil of this earth. We will all do well to remember him, his contributions personal and professional, and his unique musical genius. He leaves this world a better place than he found it.

-Lukas Kendall

In lieu of flowers, those wishing to express condolences to the Mancini family can send donations to: Attn: Mancini Scholarship Fund, Young Musicians Foundation, 195 S Beverly Dr, Suite 414, Beverly Hills CA 90213. This is for young musicians unable to afford instruments, lessons, schooling, etc.

BOOK REVIEW

by LUKAS KENDALL

Film Composers Guide, 2nd Edition • Compiled by Vincent J. Francillon and Steven C. Smith • Lone Eagle Publishing, 2337 Roscomare Rd., Suite 9, Los Angeles CA 90077-1851, ISBN 0-943728-57-6, 1994, 326 pp.

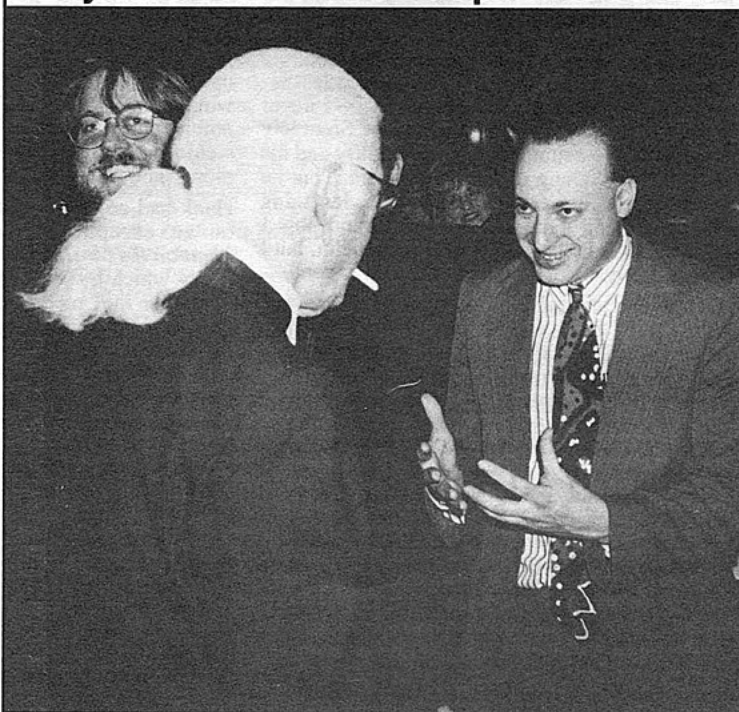
There are four film music reference books I keep at arm's reach: Leonard Maltin's *Movie/Video Guide*, Jerry Osborne's *Movie Soundtracks Price Guide* (ignoring the prices), the 1990 Dutch guide *Soundtracks on CD* (yes, it's out of date) and Lone Eagle's *Film Composers Guide*. The latter is perhaps the most useful, being an encyclopedia of composers living and dead and what films they have scored. The first edition, edited by Steven C. Smith, came out in 1990 and was becoming out-of-date; at last, the second edition is here, updated by Vincent J. Francillon and including credits to early 1994 (and a few for movies not out yet). Although I was frightened to see that Lone Eagle has gone from hardcover to paperback—my *Art of Return of the Jedi*, a similar 8.5" by 11" paperback, has long since splintered into 300 clumps—I was happy to get this updated version.

The book is divided into three main sections: Composers who are living and what films they have scored; composers who aren't and same; and a cross-reference index of films listed in the first two sections and what composers scored them. Only feature films, TV mini-series and TV movies are counted—no TV shows, short films, concert works, etc. No mention is made of soundtrack albums. Films are listed along with studio information and year of release; composers are listed along with which agency and publisher (mainly BMI or ASCAP) they are affiliated; some also have birth date and place info. Other features include no less than three forewords, a listing of Oscar music nominations and awards 1970-1993, a similar listing of Emmy nominations 1991-93, and a guide to film music agencies (useful for writing letters to your favorite composers).

Changes from the first edition include a slightly reduced typesize and more TV movie and "additional music" credits included in the 1990-1993 updating done by Francillon. Criticism of the first edition, mainly that many films scored by foreign composers have been omitted, is probably still valid. There are also some goofs, to be sure—*Shipwrecked* omitted from Patrick Doyle's entry, *The Sugarland Express* misspelled in John Williams', Sol Kaplan (1913-1990) still listed in the living section—but the amount of research that must have gone into this is staggering.

While Lone Eagle's *Film Composers Guide* is primarily intended for professional use (with a professional \$45 price tag), it's of great value to collectors. When I got the first edition I immediately looked up everybody I could think of, then used the book as an invaluable tool for three years. Although that volume is now retired to a distant shelf, this new one promises to be just as useful. If you're serious about having a filmography for everybody at your fingertips, Lone Eagle's *Film Composers Guide*, 2nd Edition is for you. Call 1-800-FILM-BKS or 310-471-8066 to order.

Jerry Goldsmith Photo Caption Contest



I found this in my drawer of backissue junk; it was shot by Kyle Renick (an innocent party to this contest) at the 1993 SPFM Career Achievement Award Dinner for Jerry Goldsmith. Goldsmith, about to light his 83rd smoke of the evening, is here confronted with someone I don't know. (Richard Kraft's head was later surgically removed from Jerry's left shoulder.) This begs for a caption and bored readers are invited to send in their best ideas. For example:

"How did you approach scoring the three-breasted woman from *Total Recall*?"

"Need a light? I'm the guy from *Krull*."

"Tod Spengo here. How'd my theme go again?"

Send your entries in today! Winner gets the honor of entertaining readers after all the boring articles I've printed lately.

READER ADS

WANTED

Robert Mickiewicz (7 Whittemore Terr, Boston MA 02125) has the following partial want list: 5,000 dollari sull'asso (CAM Cms 30.129, Lavagnino, Italy), *Alfred the Great* (MGM MCS-8112, Leppard, U.K.), *Butch and Sundance: The Early Years* (Columbia SX-7012, P. Williams, Japan), *Christopher Columbus* (Condor CDR 831-105, Brander, Germany), *Der olprinz - Winnetou III* (Polydor 237-494, Böttcher, Germany), *Dio chiamato dorian-mille peccati* (CAM PRE-9, DeLuca, Italy), *Femmine insaziabili* (Ariete ARLP-2006, Nicolai, Italy), *Massacro al grande canyon* (CAM Cms 30.097, Ferrio, Italy), *Now That April's Here* (Quality (S)V-1620, Bath, Canada), *Pelle di bandito* (CAM PRE-5, Tallino, Italy), *Sei iellato amico hai...* *Sacramento* (PG 8, Micalizzi, Italy). Will buy or trade from extensive collection; looking for (1) import (non-U.S.) soundtracks/shows, (2) obscure, private, promo-only & limited pressings, (3) studio acetates, transcriptions, master discs/tapes, etc. Want/sale/trade lists welcome.

David Nicolazzi (PO Box 369, Kenosha WI 53141) wants *Paradise* (David Newman, 1991) in any form.

Steve Sessions (2041 Mauvilla Cove, Biloxi MS 39531-2417) is looking for *Robocop* (the original, Basil Poledouris, 1987) on CD or tape.

FOR SALE/TRADE

E. Burns (393 West 49th, 7P, New York NY 10019-7907, ph/fax: 212-582-6628) has for sale: For \$5 ea.: *Rising Sun*, *Good Son*, *The Robe*, *Day the Earth Stood Still*, *How Green Was My Valley*, *Laura/Jane Eyre*, *Star!*, *Stormy Weather* (all Fox), *Bleu*, *Cool World*. For \$1 ea.: *Vampire Circus*, *Subspecies*. For \$40: *Star*

Wars Trilogy 4CD box set (still in shrink wrap).

Wolfgang Maier (Carl-Maria-v.-Weber-Str. 29, 93053 Regensburg, Germany) has for trade these LPs: *Alexander the Great* (orig.), *Andromeda Strain* (Hex.), *Atti degli apostoli* (no sleeve), *Les biches* (Jansen), *Il brigante* (Rota, orig.), *Casino Royale* (orig. German stereo), *Edge of the City/The Cobweb* (orig.), *FBI Man Jerry Cotton* (Thomas), *How the West Was Won* (boxed + book, stereo), *Josie's Castle* or *Grass Is Always Greener* (Jimmy Haskell demo LP w/ orig. sleeve), *Jules et Jim* (EP), *The Lion* (Arnold, top rare orig.), *Oceano* (Morricone, orig.), *Peau de banane* (EP), *Red and Blue* (Vanessa Redgrave, voc.), *L'uccello dall piume di cristallo* (Morricone, orig.), *La vittime designata* (Bacalov), *Yojimbo* (top rare stereo), *Zazie dans le métro* (Carpi, EP), *Un uomo da rispettare* (Morricone). For trade only are the following CDs: *Body Heat*, *High Road to China*, *Dragonslayer*, *The Raggedy Man*, *Blade Runner*, *Jerry Fielding Vol. 1* (2CDs) & 2, *Octopussy* (Barry), *Moon over Parador*, *Where the River Runs Black*.

R. Michael Murray (8555 Lamp Post Circle, Manlius NY 13104) has a sale list available of hundreds of LPs, many still sealed, as well as some sealed CDs (incl. several LP and CDs of *Batteries Not Included*).

BOTH FOR SALE/TRADE & WANTED

David Friede (1279 Folkstone Drive, Pittsburgh PA 15243; ph: 412-429-9642) is looking for a *Cherry 2000* CD. CDs for trade: *Krull* (79 minutes, sealed), *Batteries Not Included*, *Hellraiser*, 2010, *Suspect* (Kamen), *Jerry's Recall* (2CDs, Goldsmith), others. Ask about specific titles: lots of LPs and cassettes, too.

Bruce Moore (184 Park Ave, Suite 20, Lexington KY 40502-6441; ph: 606-225-3045) has for sale these like-new CDs, \$10 ea. except where noted, postage included: *Space Age* (cut, Chattaway, \$6), *Company Business* (Kamen), *City of Joy* (Morricone), *Return of the Jedi* (Williams), *Suspect* (Kamen, \$35), *Nuts* (13

min. instrumental, Streisand, \$6), *Three Musketeers* (Kamen), *Tales from the Crypt* (various), *Evil Dead 2* (Lo Duca, \$15), *Apollo* (Eno), *Love at Large* (cut, Isham), *Terminator* (DZS-058, Fiedel/songs), *A Handful of Dust* (Fenton). Wanted on CD: *Arachnophobia* (score only, no dialogue, T. Jones), *Come See the Paradise* (Edelman), *Best of Stephen King* (various), *Film Music of Joe Harnell* (2CD set).

Rob Mullin (1525 Humboldt, Manhattan KS 66502) has for sale: *Star Wars* (orig. Polydor 2CD set), *The Terminator*, *Return of the Jedi*, *Labyrinth*, *Henry and June*, *Legend* (Up-Art). Also a few LPs and tapes; will sell to best offer mailed within two weeks of this issue's publication. Wanted: videotape copy of *The Star Wars Holiday Special* (CBS TV, 1978).

Tom Wallace (20 Drew Rd, Somersworth NH 03878) has 24 CDs for \$168, shipping included: *Firestarter*, *Mosquito Coast*, *Heaven and Earth*, *Hunt for Red October*, *Universal Soldier*, *Terminator*, *Outsiders*, *Wind and the Lion*, *Willow*, *Spartacus*, *Christopher Franke: New Music for Films*, *Last Action Hero* (score), *Hero*, *Rambo 3*, *Cocoon 2*, *Supergirl* (Silva), *Jurassic Park*, *Welcome Home Roxy Carmichael*, *Ferngully*, *Grand Eagle*, *Always*, *Movie Love Themes* (1991, Telarc), *Space Age*, *Cliffhanger*, *Brainstorm*. Wanted recordings (in any form): *Nate and Hayes*, *Journey of Natty Gann*, *Hyper Sapien: People from Another Star*, *Star Knight*, *Time Bandits*. Used CDs for trade only: *Blue Max*, *Burbs*, *Lighthorsemen*, *Greystoke*, *Body Heat*, *Blade Runner* (bootleg, 2 copies). Include SASE.

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale/trade, or LPs/CDs they want, or areas they would like to write others about, etc. To place an entry (it's free), write in; you may write your entry word for word or tell what you want to say and an entry will be written for you. No long lists. Send your ads to Lukas' address on p. 2.

Dear F.S.M.,
I will kill again if I
don't get these CDs...



READER ADDING

While taking trash to the dump today, I thought of the hundreds of reader ads I have typed for *Film Score Monthly*. I am always amazed when told how much response these generate—often a half dozen to a dozen inquiries, including the customary phone call from overseas at 3AM. Nevertheless, many collectors after a while find themselves down to a handful of CDs they simply can't find. Then I get the ads like this: *Joe Blow* (address) is desperately looking (everybody always says "desperately," like it matters) for these CDs: *Cherry 2000*, *The Reivers*, *King Kong Lives*, *Octopussy* and *Krull* (long version). Then, when nobody rushes to sell said CDs, I get the exact same ad next month. (Often, it's people trying to complete a run of a certain composer, and they get stuck *The Reivers* and *Witches of Eastwick* for Williams, *Cocoon* and *Krull* for Horner, etc.) The sad thing is, this is probably the only way to get these CDs. Unlike the sagging LP market, where nearly everything is findable if not affordable, the soundtrack CD market consists of lots of collectors trying to find the same out-of-print discs. These fall into two basic categories: 1) out-of-print major label CDs and 2) out-of-print specialty label CDs.

The former category can be sub-divided many ways. First are early to mid '80s releases which were pressed in the infancy of the CD format in few numbers and quickly deleted, i.e. *Octopussy* (the last Bond CD people can't find) and *Cocoon* (the main out-of-print James Horner CD). *Raiders of the Lost Ark*, *Indiana Jones and the Temple of Doom* and *Dune* were among these but were recently reissued overseas. They're now obtainable, if expensive—look for Japanese Polygram CDs of *Raiders* and *Temple* as well as German edel CDs of *Temple* and *Dune* from the soundtrack specialty shops, see p. 2 and 3.

There are also surprisingly recent discs like *Rescuers: Down Under* (Broughton, Disney) which were quickly deleted and now difficult to find. *The Witches of Eastwick* (Williams, Warner Bros.) is totally gone and goes for up to \$100 on the secondary market. *Rambling Rose* (Bernstein) and *Willow* (Horner), both on Virgin, are getting there. The good news is that sometimes these can be found for less than \$5 in cut-out bins, but not in the big chain stores as much as in the small independent ones. (The big chains return discs as soon as they're recalled; the little ones just keep them on the racks in hopes of someone like you buying them.) The bad news is that these were pressed then deleted so quickly it's hard to say how many copies there are. Alas, once some creep finds a *Witches of Eastwick* in a second-hand bin for 75¢, there's little holding him back from making a \$99.25 profit on it.

Languishing in cut-out bins in non-U.S. countries are several foreign issues which are either superior to the domestic ones, like *Arachnophobia* without dialogue and *NeverEnding Story* without Giorgio Moroder, or totally unavailable here. For instance, Japan gave us *Superman II/III* (Williams/Thorne, WEA), *Tokyo Blackout* (Jarre, Tokuma) and *King Kong Lives* (Scott, Victor). There are several European editions of James Horner's *The Name of the Rose* (Virgin France, Teldec Germany, something Spain) which people want. There's also the Japanese CD of *Superman* (Williams) which didn't omit two tracks from the 2LP set like the U.S. edition (it went faster than a speeding bullet), Lalo Schiffrin's cheese classic *Enter the Dragon* and Jerry Goldsmith's great *Under Fire*, all on Warner-Pioneer/WEA. Basil Poledouris' *Wind*, on the obscure "For Life" label, is sought as well.

Of the soundtrack specialty labels, it's easiest to group by company, starting with the biggest quantity-wise, Varèse Sarabande. Varèse is the king of deletions, because just about everything they do gets deleted within 2-3 years. Seen any *Road Warriors* lately? Early titles like *Knights of the Round Table*, *Thief of Bagdad* (Rózsa), *Link*, *The Blue Max* and *Runaway* (Goldsmith) are often sought. Discs which will come into demand soon are the more recent ones like *Eiger Sanction*, *Dracula* and *Earthquake* (the reissues of MCA Williams albums) which are technically out-of-print but still around. Varèse has done so many CDs over the past ten years—500+ at least—that the majority of them are in fact out-of-print, just still on shelves and in Varèse's backstock. *Enemy Mine*, *Tai-Pan*, *Gorky Park*, the Delerue *London Sessions*, *John Wayne Vol. 1 & 2*, the Fred Steiner *Star Treks*... it's hard to say how available these are. The good news is that Varèse periodically represses some out-of-print discs, like *Lionheart* (Goldsmith, two CDs recently condensed onto one). However, since Varèse is notorious for signing titles on short contracts, some CDs they can't do again even if they want to. These are then signed by other labels, like *Supergirl* which was redone by Silva Screen and *The Blue Max* which will be redone by Sony. *The Secret of Nymph* (also Goldsmith) is back in-print from the British TER.

However, this says nothing of the Varèse CD Club and Masters Film Music limited edition, not-in-stores titles which are the real gems everybody's looking for: *Cherry 2000* and *Flesh + Blood* (Poledouris), *Vibes* (Horner), *The Reivers* (Williams), *The 'Burbs* (Goldsmith), etc. These were made in limited numbers, sold directly to collectors and won't be repressed, at least not by Varèse. (Herrmann's *Obsession* just came out again from Unicorn-Kanchana in England.) The only way to get these is to buy and trade. Bogus.

Also among the specialty labels with lots of deletions are Southern Cross and Label 'X.' These are labels from John Lasher's Fifth Continent company in Australia. They did albums like *The Last Starfighter*, *Krull*, *Time After Time* and *The Blue Lagoon* which blink periodically in and out-of-print. Then there's the separate corporate entity, SCSE, which has released, to date, *Body Heat* (Barry, SCSE-1), *High Road to China* (Barry, SCSE-2), *Dragonslayer* (North, SCSE-3) and *Krull* (Horner, 79 minute edition, SCSE-4). All of these are in 2,000 copy limited editions only, though in the case of *Dragonslayer* it seems there were two or three such "limited editions" since unnumbered discs also floated around. *Body Heat* is very expensive today, and the 79 minute version of *Krull* is much in-demand from the younger Horner crowd.

To round-up some of the other specialty labels:

Bay Cities: Even before this label went under in early 1993, its superb limited edition Jerry Fielding anthologies (three compilations, one a 2CD set, plus *Chato's Land/Mr. Horn* on one CD) were running out-of-stock everywhere. Now, everything on the label is technically out-of-print, so pick up *Logan's Run*, *Coma* (both Goldsmith), *Return to Oz* (Shire) and *1941* (Williams) among many others while you can. I mean it! Intrada: This label has generally kept things in-print, but began cutting out titles last year. *Def-Con 4*, *Flowers in the Attic* (both Christopher Young) and many others will not be repressed. SLC: Japan's finest soundtrack label has issued limited editions of *SpaceCamp* (Williams) and *Bullitt* (Schiffrin) which won't be around forever. Also, if you can afford it, SLC's versions of Varèse discs generally have nicer packaging than the domestic releases. Tarantula: *Greystoke* and *The Final Countdown* by John Scott go for big numbers; the first is a boot off an LP, the second a legitimate reissue. Tarantula is located in Germany; they've distributed recent Tsunami discs, mastered off of LPs and tapes of varying quality, which don't seem that popular. Screen Archives: The lavish *Big Country* box set is a beauty, as are Fielding restorations like *The Wild Bunch* and *The Outlaw Josey Wales*—small, private pressings only.

A few leftovers: 1) The SPFM *Tribute to Jerry Goldsmith* disc: This contains suites from four otherwise unavailable Goldsmith scores—*Flim-Flam Man*, *Take a Hard Ride*, *Magic* and *Baby*—and was pressed in a limited quantity of 500 (though methinks there are more) for attendees of the Society's 1993 Goldsmith tribute dinner. It was available for a short time thereafter to collectors sending \$75 donations to the Society. A number of hucksters simultaneously sold copies for \$150 to \$500 or more. Surprisingly, demand for this isn't as great as I thought it would be—perhaps people have too quickly accepted its legendary (and pricey) status. 2) The recent pirated *Blade Runner* CD with the original Vangelis score (OWM-9301) went like crazy when it came out in December 1993. There has since been a legitimate release with less music, so time will tell how in-demand the boot stays. 3) Composer promo CDs like *Hocus Pocus* (John Debney), *Selected Suites* (Robert Folk), *Film Music Vol. 1* (Richard Bellis), *Captain Ron* (Nicholas Pike) and others have collectors bewildered. These are made by the composers for industry use; there's no way for collectors to acquire them except bug the agencies or other collectors. In the latter case, a lot of money gets made over things never meant to be sold.

A few final points: 1) I'm probably leaving out a ton of stuff above. Watch the reader ads to see what's in-demand. 2) When a limited edition comes out, buy it! Even if you don't like it, it will be useful later in trading for something you do want. 3) In 40 years, everything today will be out-of-print. Who knows how long the CD format will last, or what might follow it? Enjoy these times while they last—more stuff is available than ever before. 4) For novice collectors who can barely place the numerous above titles, don't worry. CDs aren't necessarily good because they're rare. If you have the opportunity to buy a rarity at a good price (not \$80!), do it for trading purposes. However, before you kill yourself looking for *The Witches of Eastwick*, pick up *Jaws*, and before you kill yourself looking for *Cherry 2000*, pick up *Lonesome Dove*. As much great stuff there is that's not obtainable, there's even more stuff that is, and even more on LP (remember those things?). So, relax, keep posting the want ads if you are "desperately" looking for something, and happy hunting! —Lukas

RESTORING THE CLASSICS JOHN MORGAN

Interview by Bill Whitaker

Marco Polo's credo has always been to explore new musical turf, and its extensive discography proves its aim has been sure. But with release of a *Music for Frankenstein* album last winter, the label hasn't discovered new musical turf as much as it has unearthed a veritable gold mine.

Hollywood film composer John Morgan (*The Aftermath*, *Flicks*, *Evil Night*) has performed both minor miracle and major service with this album. He has assembled—practically from thin air—those soaring old Hans J. Salter scores for Universal's wonderfully outrageous, utterly campy horror films from the 1940s.

Music for Frankenstein marks a new film music series by Marco Polo. While Swiss-born conductor Adriano continues to lead his own film music series for the enterprising Hong Kong-based label, longtime American film music record producer Tony Thomas is now involved in a separate series for the same group. Through his Citadel label in the 1970s, Thomas championed the music of widely different composers, including Jerry Fielding, Miklós Rózsa, Max Steiner and Alfred Newman; he recently produced a new Hans Salter CD for Intrada, see opposite page.

Film music connoisseurs—and they're growing rapidly in number—will greet this latest news with understandable excitement: As worthy as Adriano's choices for recording have been, his tempos with the Czecho-Slovak Radio Symphony have been sluggish at best. Critics have been divided about the ultimate merit of his interpretations, including his recording of Franz Waxman's complete score to *Rebecca*.

Meanwhile, upcoming Marco Polo projects by Tony Thomas are truly tantalizing: Recorded by the Brandenburg Philharmonic of Potsdam, Germany in April and June 1994 are suites from several Golden Age films. They include a lusty 15-minute suite from Korngold's *Captain Blood*, a similar suite from Max Steiner's *Three Musketeers* and a 25-minute suite from Steiner's *Charge of the Light Brigade*. There's also Korngold's *Devotion* and Juarez Overture, Alfred Newman's *Gunga Din*, Miklós Rózsa's *The King's Thief* and Victor Young's *Scaramouche*.

But the premiere project from this new collaboration is already out, and unlikely as it might seem, it's more revelatory than anything likely to follow. That's because the entire first album is devoted to classic film scores by the woefully neglected Hans J. Salter, a cultured, low-key Viennese composer who, in America, wrote much of the creepy music to Universal's memorable horror films. If his name isn't better known, it's because his career was spent beating hectic deadlines for a never-ending stream of low-budget films. Only Universal's undying horror film series—recently released by MCA on video to great success—keeps his name alive today. As for the album at hand—ironically released Christmas 1993—it includes a 29-minute suite to *House of Frankenstein* (1944) and a 37-minute suite to *Ghost of Frankenstein* (1942).

While performances by Andrew Penny and the RTE (Dublin) Orchestra are serviceable, the rollicking, colorful *House of Frankenstein* suite—a veritable “Symphonie Fantastique” blended with Hollywood's concept of spooks, ghosts and gob-

lins—screams for another shot in the recording studio with a conductor more sympathetic to film music. And while the current Marco Polo album should prove enlightening to most film music devotees, it's hard not to second film music archivist John Morgan's notion of an entire album devoted to *House of Frankenstein*. This score is not only exciting and wildly atmospheric, it's also a great deal of fun.

Reconstructing these two juicy film suites over a period of four months was no minor task, though Morgan insists it was a labor of love. But with love sometimes comes frustration—and the 45-year-old composer who salvaged Hans Salter's music admitted to both during a phone chat about the project from his home in Tarzana, CA just a few days before Los Angeles' killer quake. (Morgan briefly considered taking out his wrath on his laserdisc of *Earthquake* in return for the bad shaking-up his apartment received.) Ironically, Hans Salter had just marked his 98th birthday. The conversation tackled a number of areas, including Marco Polo executive Klaus Heymann's commendable interest in film music, the mindless trashing of film music scores and parts by the studios themselves and, finally, a fervent, probably futile wish to get *House of Frankenstein* back into the recording studio.

Bill Whitaker: I notice the *Music for Frankenstein* disc was recorded way back in October 1992 and is only now being released. That seems a long time for something to sit in storage. How do you think it all came out?

John Morgan: I think on the whole it came out good. Certainly it's better than the old Dick Jacobs recording of the main theme back in the 1950s. My only disappointment is I wasn't able to go to the recording sessions, and I don't think the conductor listened to the reference tape I made of some of the original recordings. Tempos weren't quite what they should've been. In the main title of *Ghost of Frankenstein*, the tempo almost came to a complete stop it was so slow.

BW: I've heard the old original recordings producer Tony Thomas put out years ago. The music certainly had lots more energy in them.

JM: I sent them [conductor Penny and the orchestra] suites of the films on tape but, in fairness, maybe he didn't get them. Marco Polo is so big and worldwide that communications are sometimes difficult. The music was copied in Hong Kong and we didn't know until the last minute who the conductor even was. Unfortunately I had no contact with him at all.

BW: That's too bad.

JM: I hope I can rectify that with some other scores I've arranged. We're going over in April to Berlin to record them and I'm going to make sure about those tempos. Among other things, I've reconstructed a 25-minute suite from *Charge of the Light Brigade*. That charge finale has just incredible speed and notes. Just as with Hans' music, I had to go solely from conductor's parts and then listen to the old original tracks to figure out what was going on.

BW: How did you come to be involved with Hans Salter? I wasn't sure he was still living.

JM: Well, I've always been a fan. Growing up in the '50s, I got to know that music when Universal released all those old horror movies to TV.

MARCO POLO

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MARCO POLO FILM MUSIC CLASSICS

Hans
SALTER
Music for Frankenstein
RTE Concert Orchestra
Andrew Penny



Plus, I'm a film composer here in Hollywood and Tony Thomas I've known for years. One day Tony said, "You know, there haven't been any new, good recordings of Hans' music." And I said, "You know, you're right." And I know that old stuff from the early '40s really has a snug place in fans' hearts.

BW: Sure does, especially with baby boomers like us. As a kid growing up in the 1960s in Columbus, Ohio, I was musically weaned on the music of Bach, Beethoven, Brahms and, of all things, the Hans J. Salter music I heard on "Chiller Theatre" late every Friday night.

JM: Right. Those old movies our parents wouldn't let us stay up to see.

BW: As well-known as the music itself is, I'm surprised there aren't several versions of both these two film scores floating around by now.

JM: It's really ridiculous Salter isn't known as well as some other film composers. Frankly, it was difficult talking Marco Polo into this at first—and they take far more risks than most companies. I think they thought the "Frankenstein" angle might help sell it. Anyway, it's all new to disc. One of my big irritations is that so many records of film music today include maybe two new movie suites out of, say, 12 on a disc—and the rest of them we've had recorded better elsewhere. Of course, I understand that it's so expensive producing the parts and reconstructing new stuff from materials that are missing in the first place. But, for my part, I'd just like to hear something different.

BW: So many musicians and conductors don't get it. Film music is simply another art form, like opera or ballet. But it just hasn't gotten the respect and attention it sometimes rates.

JM: I think it's starting to. Since this *Music for Frankenstein* album came out, I've gotten calls from other composers, people around the country, and they're all surprised how good the music for these B-horror films is, especially compared to the films of today, even the "A" films.

BW: How much help was Hans Salter on this project? He's got to be about 100 years old.

JM: I think he turns 98 today. He's going to beat George Burns at this rate. It took about four months' work on this. He didn't really look at the music. This was more like a tribute to him. We had such a hard time finding any material for this stuff, and he happened to have conductor's parts, piano parts, for *Ghost of Frankenstein* and *House of Frankenstein*. Tony's original idea was to just do a whole album of *Ghost of Frankenstein*. But I thought that might get to be a little redundant and repetitious and I suggested we team that with *House of Frankenstein* because it has the Dracula and Wolfman themes also.

BW: I'm glad you did. The House of Frankenstein is much more varied. It's far superior.

JM: Yes. One of the things that irritated me—and I don't mean to sound negative—but I devised the two suites to be 33 minutes each. And when they recorded *Ghost of Frankenstein*, which they obviously did first, it went to almost 45 minutes. It was done so slow and they began to run out of time and, well, what really irritated me is that four wonderful pieces for *House of Frankenstein* were, in fact, never recorded.

BW: I was going to ask about that. I watched the film shortly before this disc arrived and, later in listening to the disc, one serious criticism I had involved just that. As a composer, Salter often devised passages of music that worked symmetrically in structure, and I was puzzled about the decision to leave certain bits out. For instance, between the music where the evil Dr. Niemann charges up the monster and where Lawrence Talbot gets shot by his gypsy girlfriend, there's this dynamic, surging passage—with no breaks in any of this—involving the Wolfman theme and an impassioned development of that gypsy love theme. It's so full-blooded I couldn't imagine anyone not recording it!

JM: Well, yeah, it's all written out, they just didn't record it. There's also a lot more written for the part where the mad doctor and the hunchback go down into the ice cavern. It involves music both before and after the cue they recorded, including music for where Lawrence Talbot comes back to life, with that wonderful trumpet theme. But it's gone. And it was all prepared.

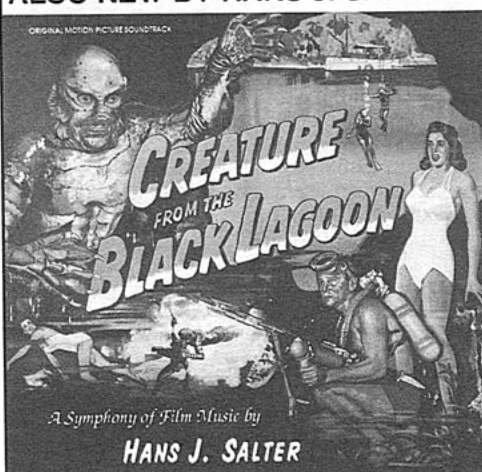
BW: The film's pure hokum, granted, but the House of Frankenstein music is really spirited. I guess you can always hope they'll try it again. Marco Polo is unusual that way. They did a brief suite from Arthur Honegger's *Les Misérables* film score on one disc, then came back two years later and devoted a whole disc to the entire *Les Misérables* score. Maybe Klaus Heymann will be like old Dr. Niemann and come back and revive House of Frankenstein, do it complete and unabridged—and with the Berlin Radio Symphony. That would be something! What is it you personally like about Hans Salter's music anyway?

JM: Hans had a chordal sense kind of like Honegger. Much of it happens to be very haunting—the colors, the chord progressions. It's a lot like Frank Skinner's film music. Skinner started this style with *Son of Frankenstein* and Hans just kind of carried it on. I just finished reconstructing a 15-minute suite from *Son of Frankenstein* and I'd love to do another whole album of that stuff. About *House of Frankenstein*, if they had more time and if I had more contact and the conductor was more sympathetic, I think it could be even more stunning than it already is. There were other things, including some copyists' mistakes, that got in and, well, the conductor didn't catch it and I wasn't there to catch it. I wish I'd been at those recording sessions! There're wrong notes here and there and this one part where the melody just stops but the chords go on, and, well, it just drives me crazy every time I hear it. One thing I don't think a lot of people like Klaus realize, but the fans who buy this album really know this music. They're probably as critical of film music recordings as opera fans are of opera. They'll let you know if they're not happy, if even one note's missing or if a tempo's wrong. But Hans is so delighted. He knows the tempos are slow, but he kind of grew to enjoy it.

BW: What did you have to go through as far as reconstruction?

JM: That was very difficult. Universal threw away their orchestral scores many years ago because they thought they were taking up too much

ALSO NEW BY HANS J. SALTER



Creature from the Black Lagoon • Intrada MAF 7054D. 4 tracks - 72:47 • Hans Salter had to wait until he was 97 years old to hear his music on CD (Marco Polo's *Music for Frankenstein*). Thankfully, he only had to wait another six months for CD #2. Producer Tony Thomas has teamed up with Doug Fake of Intrada to release this disc, subtitled "A Symphony of Film Music by Hans J. Salter," which presents lengthy suites from four of the composer's 200+ films.

The music to *The Creature from the Black Lagoon* (14:57) and *The Incredible Shrinking Man* (18:05) should be familiar to all sci-fi/horror buffs. Both scores feature churning, driving orchestral music that helped define the sound of monster movies from that era. The suite from the 1954 swashbuckler *The Black Shield of Falworth* (19:36) is a prime example of Salter's rousing adventure scores, although there's a generous helping of lovely pastoral music, too. The martial score to 1962's *Hitler* (19:47) is filled with Nazi bombast and dread, while all the time being extremely listenable.

These recordings were taken from the original soundtrack tapes, previously released on LPs by Tony Thomas in the early '80s. On CD, the dynamic range has been extended, with the lows being more pronounced while the highs have been maintained. The monophonic music belies its age and sounds better than anyone could have hoped. As a bonus, *Falworth's* suite has eight minutes of previously unreleased music and *The Incredible Shrinking Man* features the original main title (not by Salter) and the end cast music, both absent from the LP. All that's missing from the original suites are some of *Hitler's* marches and dances.

Tony Thomas has updated his original liner notes and the packaging is as lively as the films themselves. Intrada's generous helping of Salter's finest should be in the library of every genre film music collector. 4 1/2 —David Schecter

space. But we had what they called conductor's parts—three lines like a piano score, with the main melody and some of the chords and everything and notations. And from that I had to reconstruct the whole thing for full orchestra.

BW: Was Salter much help or were you on your own?

JM: I was pretty much on my own, though Bill Stromberg helped me by doing a couple of the cues. All Hans really said was, "Make it better than it was." And I'm not sure I could really do that, though, obviously, we had a bigger orchestra and, frankly, when you do things like this there's probably a billion things different from what it was originally. But he said he found it all

pretty remarkable. I played the tapes for him a year ago. It was recorded, believe it or not, not last October but the October before it.

BW: I wondered why they didn't release it this past October.

JM: I told them it would've been better at Halloween instead of Christmas. But I'm happy that Hans is so happy and it helps right his place in that era of film music.

BW: Did he really write all those wild gypsy dances in those horror movies?

JM: Yes, he did. I think they were arrangements of actual gypsy themes.

BW: Didn't East German composer Paul Dessau write some of the House of Frankenstein music?

JM: Yes, though Hans really ended up rewriting most of it. They were good friends back in Germany, before they came to America. I think Dessau wrote some of the most modern-sounding stuff for *House of Frankenstein*, but it didn't fit the movie's timings and Hans had to go back and rewrite most of it. But it was all based on Hans' original themes.

BW: In your chats with Hans Salter, does he ever regret that he didn't get a shot at some of the "A" films?

JM: I'm sure deep down he does. He certainly deserved a crack at them. But, frankly, I think those old horror films brought out the best in him. Even the sci-fi scores he did for Universal in the 1950s don't have that wonderful quality, that gothic feel, that the horror films of the '40s had. They recycled his horror music in a million other films, it was so good. There was a lot of magic going on there.

BW: What is it that led Marco Polo to embark on this second film music series, apart from what Adriano is doing?

JM: Klaus Heymann is a very firm believer that film music is an unsung form of art, like ballet and opera. And although he doesn't claim to know a lot about music, he respects people who do and he wants to do a lot of American film music. Like he says, we have so many recordings of the same thing over and over again. The thing he thinks will set his company apart is doing different repertoire. They've already done that with little-known works on their classical label.

BW: They've just initiated what promises to be an excellent survey of Malipiero's symphonies. That came from a Records International poll of what listeners would like. Back to film scores, though, all these scores you're also recording—Steiner, Korngold and the rest—did they all require massive amounts of reconstruction?

JM: About four or five of them. Victor Young's music to *Scaramouche*, which I'm surprised Miklós Rózsa didn't get to do and which we want to record—a friend of mine, Bill Stromberg reconstructed the whole thing from conductor's parts. It was one of those crazy things. MGM threw out all their scores and put them in a landfill somewhere under a freeway. We're doing about a 16-minute suite which has all the key things. Then there's a 6-minute *Juarez* Overture. Korngold actually wrote that out. What happened was, the score was lost but, miracle of miracles, all the parts were down at Warner Bros. So somebody took the parts and went backwards and put together the score. So it's definitely authentic. And then Alfred Newman's *Gunga Din*, about three-fourths of that turned up at the RKO Archives but the main title and some other things Bill Stromberg had to reconstruct. Almost all of *Captain Blood* was lost and I had to reconstruct it mostly from conductor's parts and a couple of things from a violin part. That was very prob-

lematic, too, because the Korngold estate didn't want anything used from Liszt. Korngold had used parts of a Liszt tone poem in some of the sword fights and battles. Let's see, what else? Christopher Palmer did a 10-minute suite from Miklós Rózsa's *The King's Thief*.

BW: It's too bad about some of Rózsa's music. Some of his truly great film scores were for films that didn't really click. He wrote a terrific score for something called *Desert Fury* that'll probably never be re-recorded because it wasn't a hit film. There's this terrific set of variations when Elizabeth Scott is stewing restlessly in her room.

JM: Oh, yeah. That is great music. But who knows? One of the things we're looking at is Rózsa's music for a movie from the '40s, *The Man in Half Moon Street*.

BW: One thing that's great about this series is that some of the suites you're doing—assuming they aren't trimmed or truncated—allow for the development of these themes.

JM: Well, you know *House of Frankenstein*

really could've had a whole album to itself.

BW: I guess we can always hope. Which makes me wonder, have you tackled *Frankenstein Meets the Wolfman* yet?

JM: We're still looking for more of the conductor's parts. That would be exciting. You know, one that really excites me is *The Wolfman*. One reason is that the movie itself must've been drastically rearranged and cut after the music was put into the film because there are a lot of cues that, as written, are much longer and more developed than what you see in the movie. Like the scene where Lon Chaney's father, Claude Rains, kills him in the woods. That's a lot longer. And there are conductor's parts for it.

BW: It would be great to hear the cues as originally intended by the composer.

JM: Another of Hans' best scores is *The Invisible Man Returns*. It has great melodies. Very romantic. I think if people heard it, they wouldn't believe it had been composed for a "B" horror film. There's also the music to *Son of*

Dracula. You know, I talked with somebody the other day at Universal-MCA and they were shocked at how well all their old horror films were selling on video.

BW: Any personal favorites of what you've been working on, out of all these scores you've been dredging up by Korngold, Steiner and Salter?

JM: One I've always loved and I'm so delighted about is *Charge of the Light Brigade*. I'll probably have a heart attack when they get to that. It makes the 1812 Overture sound tame. It's also some of the fastest and most difficult music I've ever seen, and the tempos are incredible.

BW: With you working on these projects, does all this stuff leave you frustrated about today's state of film music or hopeful?

JM: Frustrated. I mean, there's more music in *House of Frankenstein*, a "B" horror film, than there is in most "A" films. When I look at some of today's horror films and I hear just drones on the strings and electronic shrieks, it just really irritates me.

MICHAEL NYMAN

Article by Robert Hubbard

The relationship of film and music has long been complex, with as many convolutions as the genetic coding of two cousins, long inbred. There's plenty of material available for discussion and analysis, plus enough controversy to keep things lively. One fact that can be readily agreed upon is the ability of cinema to make accessible forms of music that, in the concert hall, result in uproar, chaos and lengthy feuds. A prime example is Stravinsky's *The Rite of Spring*, a piece that, upon its premiere, caused riots in the audience. Yet, movie-goers could readily accept its accompaniment to the "Evolution" sequence of Disney's *Fantasia*. As for Stravinsky's approach, modernistic for its time and "abrasive" to the ears of the concert hall crowd, again movie audiences had little problem listening to applications of it (i.e. Goldsmith's *Planet of the Apes* or Corigliano's *Altered States*).

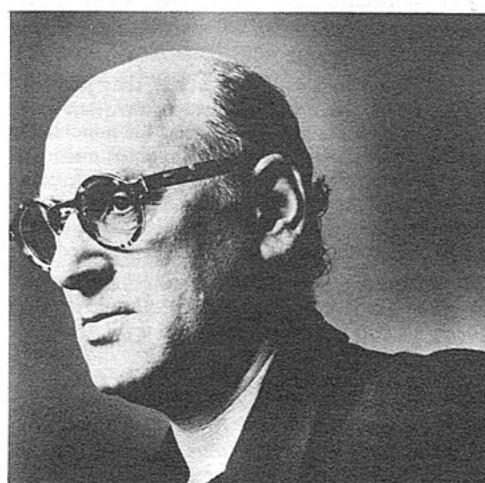
25 years ago, one of the biggest uproars in music was the arrival of what has since been termed "minimalism." As defined in Eric Saltzman's *Twentieth-Century Music: An Introduction* (Prentice-Hall, 1987), this is "non-dualistic music based on brief patterns and repetitions, regularity of pulse, economy of means, clear (if extended) structures, and transformation by slow, incremental change." Also, it "is common enough in other music of the world, but it has permeated Western music on a large scale only recently." Process music, systems music, whatever one calls it, it has been stuck with the term "minimalist." It has developed in the work of La Monte Young, Terry Riley, Steve Reich and of course Philip Glass, plus a host of others, not forgetting the influence of John Cage.

The new music of minimalism was quickly the red-headed stepchild of the concert world; most performances were organized by the composers themselves, who formed their own ensembles and performed in whatever spaces they could find. It took roughly 15 years before the concert hall could officially accept it, Glass' operas *Einstein on the Beach*, *Satyagraha* and *Akhena-*

others. Laurie Anderson and Scott Johnson (*Patty Hearst*) brought it to films as well, allowing this new music to be accepted by audiences outside of the concert hall, which of course led to its acceptance inside the hall.

At the forefront of using minimalism in films has been British composer Michael Nyman. His case is particularly ironic considering his development—unlike his American counterparts, most people are familiar with his work through film and not the concert hall. Nyman has provided the scores to the majority of films by British director Peter Greenaway, a relationship that can be likened to the Herrmann/Hitchcock collaborations. Nyman provides a definite identity to the Greenaway films (proven by watching *The Belly of an Architect*, one of his films not scored by Nyman). Nyman has also scored features for the French director Patrice Laconte (*Monsieur Hire* and *The Hairdresser's Husband*) and has attracted recent widespread attention for his score to Jane Campion's *The Piano*.

Nyman was born in 1944 and started studying music at the age of seven, writing compositions around the age of 12. He attended the Royal Academy of Music where he was under the tutelage of the harpsichordist Thurston Dart as well as Alan Bush. After obtaining an honors degree and writing four compositions between 1961 and 1964, he stopped writing music and emerged instead as a music critic, writing for publications like *The Spectator*, *Tempo* and others. He did not turn entirely away from performance; he wrote the libretto for Harrison Birtwistle's opera *Down by the Greenwood Side* and performed with Steve Reich's ensemble and the Scratch Orchestra. In 1974, his book *Experimental Music: Cage and Beyond* (Schirmer Books) was published, an examination of "new music" and the ideas and people behind it, including a look at the Fluxus movement (a performance group/aesthetic which incorporated elements of what would later be called "performance art"; Cardew's Scratch Orchestra was a part of Fluxus). The book emerged as an informative text on the minimalist aesthetic and was one of the first books seriously to study the subject. (Steve Reich, in fact, attributes the term "minimalism" to Nyman, though there are several versions as to when and by whom the term was coined.) In 1976, Nyman started composing again. Following the examples of Glass



Psst, Mike! Camera's Over Here!

and Reich, he formed his own ensemble, The Michael Nyman Band, to perform his music.

Nyman's association with Peter Greenaway spans from the time when Nyman was a critic; the two met in 1965 and worked together in 1970 on an animated project for children. That project ultimately did not pan out and it was not until 1976 that Nyman scored his first film for Greenaway, the film short *From 1 to 100*. This led to other assignments, including Greenaway's first feature length film, *The Falls*. For this mock-documentary which involves 92 characters, each with the last name "Fall," a conspiracy theory, unknown and inexplicable events involving birds and a heavy dose of irony, Nyman found a basis for his score in the slow movement of Mozart's *Symphony Concertante*. At Greenaway's suggestion, Nyman utilized four bars of the movement (bars 58-61) and arranged 92 versions of those bars, one for each character (heard as an introduction to each case presented). Nyman also contributed a vocal selection, "Bird List Song," for soprano and orchestra.

With the success of *The Draughtsman's Contract* (1981), both Greenaway and Nyman began to attract attention. *Draughtsman's* is also a fine example of the general style of Nyman's works, which can best be described as a mixture/collusion of classical and modern music. As Eric Saltzman comments in his book, Nyman's works are "more historically based and make a greater use of irony, quotation and humor, with obsessive twists on classical modes." For *Draughtsman's*, Nyman's music succeeds in attaining the

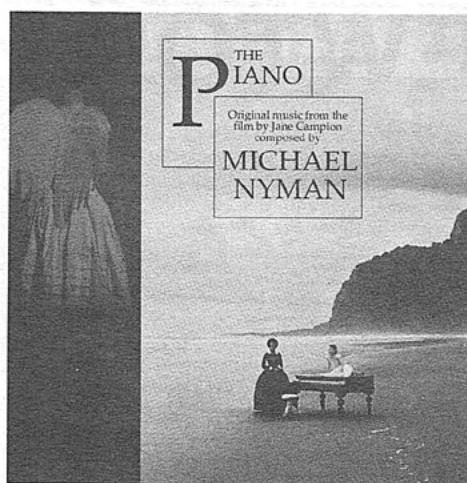
period flavor (the setting is 18th century England), but instead of writing a straight pastiche, he applies the notations from that period and "filters" them through contemporary modes. Variations on the works of Henry Purcell were used as the basis of the score; the result is definitely Baroque, but somewhat arch-sounding, fitting the tone and the actions present in the film. The best examples can be heard in the selections on the soundtrack album, "The Dispensation of the Linen" and "Queen of the Night," the latter propelled by a strong rhythmic riff on bass guitar on which the harmonic elements are overlaid. (Interestingly, the two selections as heard in the film are with harpsichord and counter-tenor vocal.)

A Zed and Two Naughts, their third feature collaboration, has a different approach. For this meditation on death, life, zoology and Vermeer, Nyman's sound is more within the lines of contemporary minimalism, although the overall feel is still somewhat Baroque. Since one of the major thematic concerns in the film is decay, Nyman brings this across in his music. One of his earlier works was an album entitled *Decay Music* and he draws upon some of those pieces. "Angelfish Decay," for example, accompanies time-lapse photography of various creatures decomposing and is a quick-tempo piece. It features a repetitive riff for harpsichord and skittering line for violin. Along with the theme of decay in the film are thematic concerns with cycles of life and death and the passage of time—this is reflected in the score's rhythms, with "Car Crash," "Time-Lapse," "Venus DeMilo" and "Vermeer's Wife" being some of the notable pieces.

Drowning by Numbers (1988) is a lyrical effort, showcasing Nyman's string writing. The score (and film) is a return to the dry and quieter irony of *The Falls*. Mozart's *Symphonia Concertante* again is the basis for the score. Nyman this time uses the whole movement as the source, not just bars 58-61. (The whole movement, in its original form, is heard after each drowning.) The effect of the score is one of poignancy, bringing out the emotions of sadness and longing that permeate the film ("Trysting Fields," "Fish Beach," "Endgame"), as well as ironic counterpoint to the nastiness that propels it ("Wheelbarrow Walk," "Sheep and Tides," "Wedding Tango").

The Cook, the Thief, His Wife and Her Lover and *Prospero's Books* are the last two features to date that Nyman has scored for Greenaway. In *The Cook...*, the feral goings-on are underscored by a brutal but slightly ironic march ("Memorial"), used in portions throughout the picture and only heard in its entirety at the film's climax. The march is counterpointed by a selection for chorus and soprano ("Miserere") with text from one of the Psalms (Psalm 51), a plea for mercy and forgiveness. For *Prospero*, Greenaway's lush version of Shakespeare's *The Tempest*, Nyman provides romantic styled music that bursts with rapture, yet the basis of minimalism can still be detected ("Prospero's Magic," "Miranda," "Comfield," "History of Sycorax"). A large part of the score consists of vocal selections. In the liner notes for the album, Nyman comments that it was originally to consist of sampled voices (a line from Caliban refers to "an island full of noises"; faulty memory had it as "voices"), which led to the emphasis on vocals, mainly songs performed by the faerie, Ariel (voice of Sarah Leonard) and a selection entitled "The Masque" that accompanies the betrothal of Ferdinand and Miranda. "The Masque" is the musical high point of the film, featuring vocal performances by singers Marie Angel, Ute Lemper and Deborah Conway and lasting 12 minutes.

One must keep in mind that, although a substan-



tial amount of music that Nyman has composed has been for film, one cannot think of him as a "film composer," at least not in the way we understand the term. The utilization of his music, at least in most of the Greenaway pictures, seems to be at times haphazard. Nyman composes the music semi-independently of the visual images, later placed by Greenaway in the appropriate places. In that sense, one does not experience the precise timing of most film music. In watching the films, one can speculate that Greenaway, in the placement of music in his films, is instead aiming for atmospheric ambiance to the worlds he creates.

There is also a wide body of Nyman's work that has, until recently, been unavailable and/or neglected. He has written two operas: *Vital Statistics*, a mini-opera concerning measurements and a war between two tenors, and *The Man Who Mistook His Wife for a Hat*, based on the Oliver Sacks case study. He also issued a couple of albums in the mid to late '70s, the aforementioned *Decay Music* (produced by Brian Eno, on his Obscure label) and *Michael Nyman* (Piano Records), both out-of-print. He is now signed to the Argo label from Decca/London Records and more of his concert works are due to be discovered by the listening public.

Bibliography

Kids! If you want to read more about Michael Nyman and his work, check out the following books and articles. They were invaluable in researching this piece.

New Sounds: A Listener's Guide to New Music, John Schaefer, Harper & Row 1987

Twentieth-Century Music: An Introduction, Eric Saltzman, Prentice Hall 1988

The Companion to 20th Century Music, Norman Lebrecht, Simon & Schuster 1992

Experimental Music: Cage and Beyond, Michael Nyman, Schirmer Books 1974

American Minimal Music, Wim Mertens, Translation by J. Hauteimet. Preface by Michael Nyman; Kahn & Auerill, London, Alexander Broude, NY 1983

"Film Music by Michael Nyman," interview by Marco Werba; *Soundtrack!* Vol. 9, No. 34, June 1990

"Redressing the Balance," Michael Stewart. Article on the recordings of String Quartets #1-3 and a project featuring Ute Lemper; *Gramophone*, August 1991

"Authenticity Today," Nick Kemberly. Article on recent CD, *Time Will Pronounce*; *Gramophone*, September 1993

"A Composer Craves Respect," John Rockwell. Well done piece on Nyman's work; *The New York Times*, Section 2, pg. 36, Sunday, March 15, 1992

Film Music Discography

The Draughtsman's Contract, Caroline CAROL 1844, DRG Records SL 9513, Concord Series LP

A Zed and Two Naughts, Caroline CAROL 1845, That's Entertainment Records TER 1106 (LP)

Drowning by Numbers, Virgin CDVE23

The Cook, the Thief, His Wife and Her Lover, Caroline CAROL CD1603

Prospero's Books, London 425 224-2 L H

The Hairdresser's Husband (Le mari de la coiffeuse), SLC SLCS-7128

The Piano, Virgin 0777 7 88274 2 9

The first four CDs are also available as a boxed set. CD singles of *The Piano* were also released in the U.K.

Concert Works

Decay Music, Obscure 6 (out-of-print)

Michael Nyman, Piano Records (out-of-print)

The Kiss & Other Movements (with music from Greenaway shorts *26 Bathrooms* and *Making a Splash*), Caroline EEGCD40, Editions EG EGED 40 (LP)

Man Who Mistook His Wife for a Hat, CBS MK 44669

And Do They Do/Zoo Caprices (latter is an adaptation of Zed score for solo violin), TER CDTER 1123

Out of the Ruins (choral), Silva Screen FILMCD 063

String Quartets 1-3 - Balanescu Quartet, Argo 433 093-2 ZH

Songbook - Ute Lemper/M. Nyman Band (with three "Ariel Songs" from *Prospero*; other texts by Mozart, Rimbaud, Paul Celan), London 425 227-2 LH

The Essential Michael Nyman Band (a sampler from all the recordings featuring the Michael Nyman Band), Argo 436 820-2 ZH

Time Will Pronounce: The 1992 Commissions (four chamber works performed by James Bowman and Fretwork, Trio of London, Virgin Black, London Brass), Argo 440 282-2 ZH

Nyman, Seddon, Fitkin, Rackham - Piano Circus (Nyman's "1-100" was composed for the Greenaway short *From 1 to 100*), Argo 433 522-2 ZH

Nyman, Bryars, Westbrook - John Harle/Bournemouth Sinfonietta ("Where the Bee Dances" adapted from *Prospero*; Harle is a member of the Michael Nyman Band), Argo 433 847-2 ZH

The Piano Concerto (concert version of *Piano* score, plus five-movement concert work "MGV"), Argo 443 382-2 ZH

Due this fall from Argo (443 529-2 ZH) is a CD of selections from other Argo releases, including two Nyman pieces and an excerpt from Stanley Myers' *Saxophone Concerto*, performed by John Harle. • The May issue of *CD Review* had a cover article on Nyman's post-*Piano* success. • The MN Band has been touring the world and is scheduled to make its first U.S. tour this October. There exists a videotape of the Band in performance—*Michael Nyman/Songbook* on London Video, directed by Volker Schlöndorff. It features Ute Lemper performing selections from the *Songbook* album, although it starts with a performance by the MN Band of "Miranda" from *Prospero's Books*. The tape can be found at Tower Video.

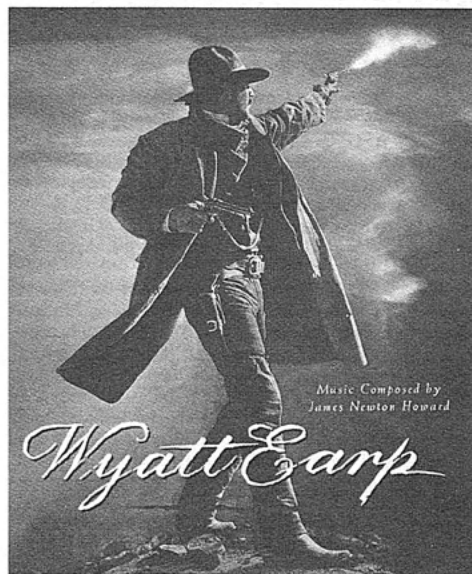
100% Non-Sequitur but Useful Data Dept.:

How to Sequence the *Jurassic Park* CD Like It Is in the Movie by Steve Head

- 1) track 2: Theme from Jurassic Park (3:27) *
- 2) 16: End Credits (4:16) *
- 3) 1: Opening Titles (:34)
- 4) 3: Incident at Isla Nublar - The first half of this track is used when the park employee is attacked by one of the raptors and goes sliding up and down the edge of the door and stuff in the beginning of the film.
- 5) 4: Journey to the Island (8:53) - This track introduces both main themes for the first time in the film.
- 6) 6: Hatching the Baby Raptor (3:20)
- 7) 13: Jurassic Park Gate (2:04)
- 8) 8: My Friend, the Brachiosaurus (4:17) - This track doesn't have anything to do with a brachiosaur. It should be called My Friend, the Triceratops because it underscores the scene in which Dr. Grant discovers the ailing triceratops.
- 9) 9: Dennis Steals the Embryo (4:55)
- 10) 3: second half - The latter half of track 3 underscores Grant and Tim's escape from the tour vehicle as it crashes down through the tree limbs. This track is complete except for a loud horn which starts the cue in the movie.
- 11) 10: A Tree for My Bed (2:12)
- 12) 12: Remembering Ptericoat Lane (2:48)
- 13) 14: Eye to Eye (6:32)
- 14) 11: High-Wire Stunts (4:09)
- 15) 5: The Raptor Attack (2:49)
- 16) 15: T-Rex Rescue & Finale (6:50)
- 17) 7: Welcome to Jurassic Park (7:55) - This is the film's end credit music.

* These two tracks are single versions of *Jurassic Park*'s two main themes, probably intended for radio play. I recommend sequencing them first.

JAMES NEWTON HOWARD



Interview by Daniel Schweiger

When we last spoke to James Newton Howard (FSM #41/42/43), he was about to begin the biggest score of his career—*Wyatt Earp*. Interviewer Will Shivers asked if he was going to be busy; “Sure will” was the reply. Thankfully his toils have not been wasted; in the words of one of film music’s greatest cynics (not me, someone else), *Wyatt Earp* is 1994’s first great score. It is a mature, poetic effort which evokes the genre as necessary but captures the film’s characterizations with unexpected subtlety (not to say there isn’t plenty of punch in the action tracks like the seven minute “O.K. Corral”). The score is overall symphonic with just a hint of synthesizer, playing just as well on the 60 minute CD as it does in the film. (The end credits aren’t on the disc because they weren’t recorded in time; for the same reason, the CD’s “Wagon Chase” is a slightly earlier version than the one in the film.)

Daniel Schweiger interviewed the composer for LA’s *Venice* magazine, reprinted here since I doubt anybody cares. Howard speaks of his relationship with director Lawrence Kasdan, begun on *Grand Canyon* (1991), who had used Bruce Broughton on his first western, 1985’s *Silverado*. (Ironically, Broughton went on to score *Wyatt Earp*’s early competition, *Tombstone*.) He also speaks of his career to date—from pop/rock arranging to comedies to romantic films to the top of his field—and the challenges behind this most excellent of new scores. —LK

Daniel Schweiger: How did you begin scoring films for Lawrence Kasdan?

James Newton Howard: I first met Larry on the set of *Silverado*, when I came to visit my former wife Rosanna Arquette. Then Larry told my agents he wanted a different musical sound for his next picture, *Grand Canyon*. I was submitted along with Michael Kamen, and Larry ended up going with me because I lived in LA instead of London. That was a very big shot, because I had a very high regard for Larry as a director.

DS: What was your creative process with Lawrence Kasdan like?

JNH: It’s probably the best collaboration I’ve ever had with a director. I spent more time talking with Larry than any other filmmaker I’ve worked with. He hired me early on, and involved me in the creative process before *Wyatt Earp* was

shot. We never even spotted the film. Larry just sent me the reels, and I would often decide where the music should go, then send him the demos. Carol Littleton, Larry’s editor, was also very involved in the score. Because Larry’s lack of musical “language” often frustrated him, Carol helped to translate his ideas about the score. Larry liked my work, but he made me rewrite a wagon chase cue 87 times! That’s more than I’ve ever changed a piece of music for any director, including Barbra Streisand. I don’t know if Larry was ever completely happy with what I came up with, but in our partnership, any close-mindedness would have been intolerable. The only way ideas get exchanged is through all of us arriving at solutions. That kind of working relationship has taught me how to deal with other directors.

DS: Did *Tombstone*’s similarities influence *Wyatt Earp*?

JNH: *Tombstone* and *Wyatt Earp* are extraordinarily different pictures. Ours is subtler, and requires a different kind of involvement from the audience. It gives another perspective on Wyatt’s life, and is much less violent. We wanted to talk about the conflicts in Earp’s life with deft strokes instead of beating people over the head. Not that Bruce Broughton’s score did that in *Tombstone*, because his music was very good. I just wanted to avoid the cliché of walloping people over the head with a big western theme every time you saw the prairie. That approach could have made *Wyatt*’s score oblique and strange. While I avoided clichés, it’s also appropriate for the music to be soaring and romantic when it has to be. Tipping your hat to the genre is not only expected, but necessary.

DS: What was it like to score a western epic?

JNH: The first thing to hit me was that I was going to be working hard for a long time! But what worried me the most was coming up with a memorable theme, because any film that wants to be an epic has got to have a great piece of music. One of Lawrence Kasdan’s biggest concerns was that the theme should be the film’s unifying factor, and would resonate with all of Wyatt’s incarnations. He has a radical transformation from an optimistic child to a man who’s accepted the inevitability of death and the loss of family, both of which will follow Wyatt for the rest of his life. His theme had to work during the brightest and darkest hours. I also decided to use that music through the picture’s biggest moments, and there were a lot of them. But I didn’t want to tire people out with too much of Wyatt’s theme, so I gave it a lot of variations.

DS: How did your score help keep *Wyatt Earp* moving at an entertaining pace?

JNH: I’ve worked on *Wyatt Earp* so long that it’s difficult for me to separate the film from the score. I don’t know if the music’s driving the movie or if it’s the other way around. If the music’s tempo was slow for a while, then I’d speed it up in the next scenes. Elmer Bernstein once told me [he’s told everyone by now —LK] how Cecil B. DeMille showed him it was possible to move a scene along with music for *The Ten Commandments*. Just look at Elmer’s soundtrack to *The Magnificent Seven*, which is one of the best western scores ever written. Lawrence Kasdan made me check out the opening scene where Yul Brynner and Steve McQueen pull their wagon up to the top of the hill. These guys are just sitting around, and nothing’s happening. But put Elmer Bernstein’s score in that sequence, and it’s

just tension-filled and exciting. His music keeps things moving.

DS: How did you come up with those thematic ideas for *Wyatt Earp*?

JNH: I probably listened to every western soundtrack ever written to see how other composers did before me, especially since *Wyatt Earp* was my first score in the genre. *Stagecoach* and *Rio Conchos* stood out, but Alfred Newman’s score for *How the West Was Won* was the biggest influence on me. It has a main theme that goes through the movie, and it’s played in the most delicate, romantic and bold ways. I really looked at that score as being Earp’s prototype.

DS: Are Wyatt Earp’s big orchestral themes also influenced by Aaron Copland “Americana”?

JNH: I’d love for someone to say that *Wyatt Earp* doesn’t remind them of Aaron Copland, but it’s bound to because I don’t think anyone did a better job of defining America’s musical sensibility, especially where the West is concerned. Copland’s work describes its energy, chaos and innocence. His music also speaks for the sadness of the land, a feeling that’s also in Earp. There’s a lonely and vast quality that shows what the pioneers’ lives must have been like. Copland’s use of European melodies also reveals what they left behind.

DS: *Wyatt Earp* doesn’t seem to use as much traditional “western” instruments as most scores in the genre do.

JNH: I’d already done a lot of that stuff in films like *Man in the Moon* and *Promised Land*, which made me get nervous about repeating myself. So I took a different approach this time and only used folk instruments where they were appropriate. There are about four scenes that have recorders, mandolins and squeeze boxes. I also used a little bit of synthesizers in *Wyatt*, although they’re hidden behind the orchestral instruments.

DS: How much music did you compose?

JNH: I had about five months to do *Wyatt Earp*, and started working on it in December. I was finishing up rescoring *Intersection* at the time, and came up with some thematic material that seemed like it might apply to Earp. I ended up working on the film until May, and was constantly improving the score up to the recording sessions. But if you start reworking things too much, than the essence of a good soundtrack can get lost. *Wyatt* basically took me the amount of time that I’d have to score two movies, and I ended up with just over two hours of music. The theatrical release will have 117 minutes of score, while its laserdisc version will have 127 minutes.

DS: What are some of your favorite moments in *Wyatt Earp*’s soundtrack?

JNH: Larry put so many great cinematic moments in *Wyatt Earp* that my job was made a lot easier. I think it’s one of my best efforts, and am really happy with the main title. I was also moderately successful at conveying what it’s like to lose your wife with “Urilla Dies.” Wyatt burns down his house to that music, and the emotions going on in it make me shudder.

DS: How did you go from arranging rock songs to composing for films?

JNH: I’d done a lot of session work on movie soundtracks, and had played on Jerry Goldsmith scores like *Twilight Zone: The Movie*. But I was always a little frightened of becoming a film composer. I’d have to know how to write on de-

mand, and understand the technology of synching music to picture. But then a comedy called *Head Office* (1986) came along. I entered into it with zero expectations, and grew to love the job. I did films like *Promised Land*, *Five Corners*, *Off Limits* and *Russkies* before I had my first breakthrough with *Everybody's All-American* (1988). I'd done orchestral work arranging for singers like Kenny Loggins, and now I finally had the chance to do it for films. But while it took me months to get *Everybody's All-American*, it was still two steps forward and one step back for my career. *Alive* was the film where I could really see my growth as a symphonic composer.

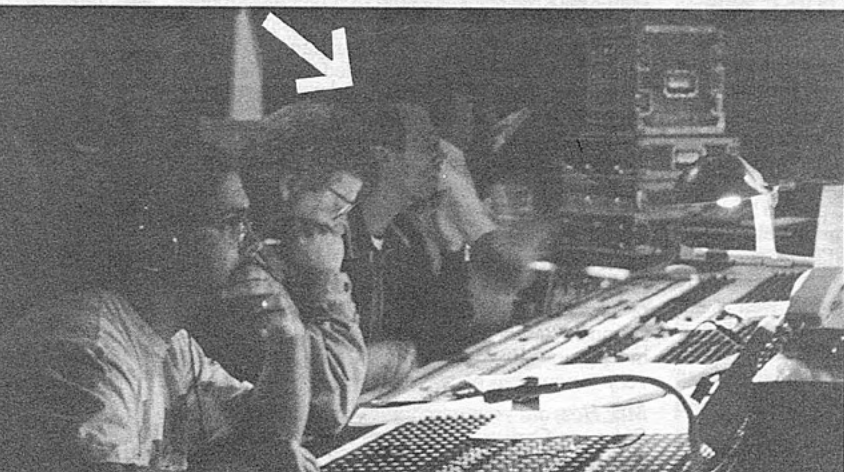
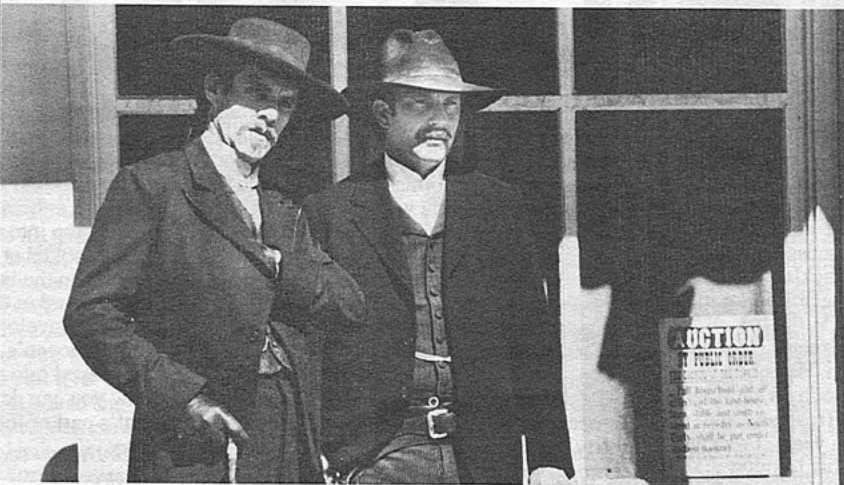
DS: What finally helped you become one of Hollywood's busiest composers?

JNH: I think it was more of a cumulative effect than any one score. 1991 was a very strong year for me, because *The Prince of Tides*, *Dying Young*, *Man in the Moon* and *My Girl* all got released. But I was also getting pigeonholed as a "romantic" composer, which I didn't want to happen. *Grand Canyon* also got a positive response, but more from the industry people than audiences. Then I got offered different movies like *Alive* and *Falling Down*, which showed Hollywood that I could compose more than big romantic themes. *The Fugitive* also helped my career. That score was effective in driving the picture, but I have a lot of reservations about it. I had eight weeks to do over 90 minutes of music, I don't think it's one of my greatest scores. But a lot of people say it's my best work. Whatever the case, it certainly did the job.

DS: How did you find working with Barbra Streisand on *The Prince of Tides*?

JNH: It was a difficult and great experience, especially since I was personally involved with her at the time. That didn't make things any easier. Barbra's a brilliant person and a wonderful director, who taught me to check out every musical option. She raised my work ethic, and made me look further for ideas. Practically everything that she suggested had to be confronted, because they were good and intelligent suggestions. Though I couldn't ignore them, there also comes a point where constant suggestions can become destructive. There was a huge amount of rewriting, and I came up with four main themes. I liked some of the earlier versions better than the one we ended up using. Barbra made me get a little too sweet with the orchestrations, and I wanted to play scenes less romantically than she did. But overall, *The Prince of Tides* was rewarding and challenging.

SCORING WYATT EARP



Above Above Above: Dennis Quaid as Doc Holliday and Kevin Costner as Wyatt Earp. **Above Above:** James Newton Howard at the piano at Sony Studios Scoring Stage ("SSSS"). **Above:** Howard with people I don't know (sorry!) in the control booth. Session photos by Will "Glaucoma" Shivers.

DS: You seem to have established an easier relationship with Joel Schumacher on such films as *Flatliners* and *Falling Down*.

JNH: Joel has afforded me some of the best scores of my career. *Flatliners* was an amazing musical shot. Joel let me do anything I wanted, which has always been the case with him. *Falling Down* allowed me to compose one of my strangest scores. Our relationship got a little strained when I was about to do *The Client*, and Larry offered me *Wyatt Earp*. It was an opportunity to do an epic western score, and I asked Joel to let me out of my commitment. He graciously did, but his feelings were still hurt. We straightened it out, and are back to being great friends.

DS: Does your music have a distinctive sound?

JNH: Every composer gets into a "comfort zone." *The Fugitive* let me take a break from that, and I hope I've left piano-sounding scores like *Dying Young* behind. It's hard for me to listen to my old music. I went to a concert where they played the end titles from *Dave* and *The Prince of Tides*, and I just wanted to crawl under the chair! My orchestrations sounded primitive and uncomfortable. Film composing has been an evolutionary process for me, and I think that I've just gotten started. While I've endeavored not to repeat myself, I have, by definition, done a lot of scores that sound like James Newton Howard. I'm trying to escape that by taking chances.

DS: How did you come up with the unique synthesizer sound that you used to such a stunning effect on such films as *Grand Canyon* and *Glengarry Glen Ross*?

JNH: I don't know where that sound comes from. I have a classical background before I went into arranging rock songs back in the 1970s. I worked with monophonic synthesizers then, which taught me to blend and layer sounds. I'm a fan of Brian Eno and Peter Gabriel, because their music used invisible entrances and outs. You couldn't tell where their orchestral and electronic sounds began and ended, and I've also tried to make my electronic textures inseparable from the symphonic instruments. That can be an amazing sound, and I've also used that imperceptible musical blending on scores like *Falling Down* and *Alive*. I also loved composing the jazz music for *Glengarry*, but writing jazz-sounding scores is a big difference from music that's truly unrestrained. I rely heavily on great musicians like Wayne Shorter to get those soundtracks to where they sound right.

DS: How have you evolved as a composer?

JNH: I think I've gotten better as a symphonic composer. I have a better sense of creative rhythm with the orchestra, and can expand my thematic ideas without writing too much music for scenes. The chance to get a 100-piece symphony to play your music is extraordinary, and it's wonderful that I can use them on the films that are coming my way. I'll be doing *Junior* with Ivan Reitman, *Congo* for Frank Marshall and *Paris Match* with Lawrence Kasdan. I think I'm the luckiest guy in the world, but I also work very, very hard.

DS: Any concluding thoughts on Wyatt Earp?

JNH: "Blood counts the most. Everyone else is just strangers!"

PATRICK DOYLE

Interview by Mark G. So

Suppose you were asked to score a film, one done in a grand Shakespearean style, with high drama, overwhelming passion and intense characterization. What would you do? For starters, you would have a meaningful discussion with Patrick Doyle, a composer who tackles this kind of film for a living. Since the ex-actor broke into film scoring in 1989 with *Henry V*, the first of many films he would score for director Kenneth Branagh, he has been a busy man. He is one of the most talented composers on today's scoring scene, and his music emanates a freshness and vigor which hasn't been heard in years. I recently caught up with him by phone at his London home; he struck me as a man with great wisdom regarding his trade, a great instinct for composition and a great sense of humor. He projects an infinite energy, completely analogous to so much of his music. Although he could not go into detail about *Frankenstein*, due this November, he did touch on a number of fascinating subjects. Special thanks go to the O'Connor family for arranging this interview, Ellen Edgerton for her assistance, and of course Patrick Doyle. -MS

Mark So: Could you tell us a bit about yourself, what you did before you began scoring films, and how you came upon your present occupation?

Patrick Doyle: I took a curious route towards writing for film. I initially worked as an actor, I qualified from the Royal Scottish Academy of Drama and Music. I spent three years there, studied piano and singing, and started playing when I was about 14. After that I taught piano in schools and had about 30 pupils. After a year of that, a friend asked me to get together and we put together a review for the Edinburgh Festival, a comedy review with music and dancing theater. At the same time, I wrote the incidental music for a play he had written. After a lot of that, I started working as an actor and did that for about ten years. During that time I also played recitals to make a living, to survive for many years in London, and in fact I played recitals all the time I was in college to help pay the rent. I was often employed to write music for shows as well as act in them, so usually they got someone to do two jobs in the place of one. I was also cheaper to employ and tended to work fairly regularly. Then I met, through a mutual friend called John Sessions, Ken Branagh. He asked me to do the music for a production of his, *Twelfth Night*. Through meeting with Ken and working closely with him, I got the opportunity to write the music for his first film, *Henry V*. I subsequently did a world tour which lasted about six months, then concentrated totally on film. At the moment, I'm coincidentally working with Ken Branagh on a production of *Frankenstein*.

MS: What's Branagh like to work with, what kind of leeway does he give you?

PD: We work very closely and have detailed discussions on the shape of the music and which course it should take throughout the film. Usually when I work with Ken, I'm there throughout the filming process, which is not the norm for most composers. Being an actor, I have appeared in all of the films he has done, so I'm there every day watching the filming take place. Also, they have previews of films in America, where they play the film in a rough state before it's finally cut, and during that process they put in tempo-

rary sound effects and music, a number of weeks before they show it to an audience. (People come to do a survey and the viewers are asked about the picture.) What I normally do is take music from other pictures I've written, cut them up and put it against the picture, to see how certain types of music play. During that process I tend to get a feel of what kind of tempo is required in a particular scene. Clearly, most directors say, you have to be fairly up-tempo, tension mixed with sadness, or whatever, but in that process, in terms of the colors of what the music should be, it's entirely up to me what I write. The only thing Ken demands is a good tune. That's his main priority, just give me a good tune! [laughs]

MS: What's your experience with directors other than Branagh?

PD: I've worked now with many directors. I just finished working with a very funny director called Garry Marshall [on *Exit to Eden*]. He created *Mork and Mindy* and *Happy Days* and goes way back to *The Dick Van Dyke Show* where he was a writer. He directed *Pretty Woman*, *Beaches* and *Frankie and Johnny*. He was a particularly funny man, and he's also an actor. Working with him was a very light-hearted experience. Brian De Palma, on the other hand, can be very funny, but he's quite intense, very intelligent, and he obviously works in a totally different way from Ken. I didn't work nearly as close with someone like him [De Palma] as I did with Ken because I had initiated a relationship with Ken Branagh, which is often the case with composers. *Henry V* was the first picture of ours, we built up a particular working relationship which is probably unique. With Brian De Palma, he knew precisely what he wanted in terms of where the music should start and stop, but then it was, "You write the score and we'll see you at the sessions," which was highly unusual. He's a terrific talent, it was a great privilege to work with him. Then of course I worked with a French director called Regis Wargnier on *Indochine*. It's very different to do a French picture, they're in a totally different field from British and American pictures. He's also a very funny man, great sense of humor, and yet the subject matter was terribly serious. Kind of a nice juxtaposition, an incongruous thing. I expected the director to be very serious, but he was very bright, very funny.

MS: How did your association with Brian De Palma on *Carlito's Way* come about?

PD: It transpired that Regis Wargnier was in Toronto to premiere *Indochine*. Brian De Palma, a very good friend of his, surprised him and came for the screening. He asked Regis who I was, could he work with me, and as a result of that I got an introduction to Brian De Palma.

MS: What's your process of scoring, how do you go about writing your themes?

PD: It's very delicate, it changes every time. With *Carlito's Way*, Brian De Palma stated very clearly, "I would like an elegiac piece at the very opening of this picture." He also played some *On the Waterfront* against the picture, and it had that kind of wistful quality with a tinge of melancholy. That gave me an idea of what he was after. So what you do is sit down, look at the picture, and start to improvise, I guess. I have a fairly good piano technique, so I can improvise against the picture. Then maybe after you do it you go, "Oh, that's nice!" and then you start to

develop it. For example, with *Frankenstein*, Ken presented me with a poem and said, "I would like you to possibly use this poem, this Shelley poem, in the film." Which has never happened, but it gave me a thematic idea that I subsequently used to develop into the score. With *Indochine*, I literally looked at the picture and slowly but surely started on the beginning area of it and on a love theme. And in that love theme, it's amazing what you can develop. When you consider the opening of Beethoven's 5th, those two little phrases are developed into an entire movement. It's amazing how you can develop the simplest themes, and that's part of the composer's skills.

MS: Do you score at the piano, or do you utilize electronics?

PD: I use a keyboard that has a piano sound in it, and a string sound, but I only use electronics to demonstrate to the director roughly how the orchestra will sound. I score the traditional way, longhand is the word. It's all done the old and hard way! There's no corner cutting. To be honest, I am useless when it comes to electronics. It's been a standing joke amongst my friends and associates. I know nothing about them. I can't even, as you've probably noticed, handle call waiting on my telephone! [laughs] I do write away from the keyboard and subsequently I'll sit down and write themes down. I don't use synthesizers, although we use them to supplement the orchestra. They're very useful, especially for the "woofers." They lay down there and give you a kind of earthquake sound.

MS: In *Carlito's Way*, there's this amazing 10 minute "Grand Central" action cue. How did you go about scoring this scene, where did the inspiration come from?

PD: Oh, I don't know where. I suppose subconsciously I had the rhythm of a train in my mind. The way that film was cut, it was cut so rhythmically, it's a beautifully rhythmic picture. All I did was provide icing on the cake. That theme, if you listen to it, it's almost a train theme. But that wasn't conscious, it was completely subconscious. Things surreptitiously fall into place and sometimes people start to analyze it and say, "Oh, you thought that this sounds like that"—no, I didn't. To be quite honest, I didn't think of anything. You've got feeling in all these elegies and messages, and your subconscious is taking them in as you're watching the film. They go through your little black filtering box in the head and out it comes. But certainly, about halfway through, I felt, this is clearly and obviously like a train theme. Then I developed it to have continued running notes. Also, I thought of the cut to the clock and made the music sound like a ticking clock, almost like a bell. I imagined all these clocks I've had all my life in my various houses, my aunt's house, my grandfather's, and it's like [vocalizes ongoing bass line] and it's almost hypnotic. Yet it's like a heartbeat as well, this girl waiting for this man, his heart racing too with his chance of escape getting nearer and nearer. And the cuts, you've got to catch all the cuts. You've got to decide, if the picture's gone quiet, do I have to get quiet with the picture? [The score] is the only thing keeping a steady rhythm underneath so the energy doesn't drop, so you're keeping the energy going but the orchestration gets much lighter. The audience is feeling the energy by this constant pulse. So these are the kinds of thoughts that go through your head.

MS: You've been compared to Bernard Herrmann due to your use of repeating cellular units of music. What's your reaction to this?

PD: Due to my use of repeated what?

MS: Cellular units of music. The editor suggested the term. [Well, I read it somewhere! -LK]

PD: Cellular units of music. That sounds like something out of *Star Trek*! [laughs] I've been compared to Bernard Herrmann. I can honestly say that, when I was preparing for that picture, I never gave Bernard Herrmann a thought, and I don't go out of my way to listen to his scores. Clearly, subconsciously or subliminally, you're taking in everything, but I mean, I've been asked this question many times before. I don't mind being compared to Bernard Herrmann because he's one of the best film composers, but you'd like to be your own person! He tended to pull a lot on Eastern European composers, and it's also suggested that I too pull on Eastern European composers as an influence. My Celtic background is probably what you've mistaken it for, because Eastern folk music and Celtic folk music are very similar. Similar modal structures take place and there's lots of cross references, so I think that's part of the reason. Also, I admit that people like Shostakovich, Prokofiev and Bartok have an influence on me. I was a huge fan of these people even before I considered being a composer. Also, I love Berlioz. I like English music, I like French music. So this music all tends to kind of filter and end up influencing you somewhere or other along the line. But that's probably a long, convoluted answer to a very short question.

MS: Lawrence Ashmore has worked with you on several films. Could you describe your working relationship with him?

PD: Lawrence Ashmore came on board with *Henry V*. Larry has become a very good friend. He's extremely experienced. You cannot buy 35 years of experience in terms of the business. What composers have, and what I have, is an instinctive sense of drama. Larry's first thing, he's not a composer. His gift is for orchestration. Clearly, the longer we've worked together, I've sucked him dry of every bit of knowledge he's accumulated. Larry was terrifically helpful on *Henry V*. But obviously as time goes on, the first film my input starts to be enormous, and Larry gets from me what they call short scores, very detailed sketches of what I want. Very often he'll say, you know, do you think we should maybe double the cellos, or bring the double basses in here, or bring the trombones in here, or make it bigger here. Or sometimes I'll write something very light, and he'll come to the sessions and he'll have doubled the instruments. I'll think he's got it too heavy, and then I'll think, oh, no, he's right! So he'll make these kinds of executive decisions. Sometimes he'll make decisions and I'll say, "No, that's how I want it. Take all that out!" [laughs] So it works the other way, too, but it's a very good working relationship. Larry's been a tremendous teacher. I've only been writing music for movies for six years, this man's been doing it for 35. He worked way back as an apprentice on *Lawrence of Arabia*.

MS: Do you find set visits, as afforded to you by directors like Ken Branagh and Fraser Heston, to be beneficial to you as the composer?

PD: I think it is. It's not essential; many composers don't go near a set. But being formerly an actor, I think I can smell and feel an atmosphere that I can pull into the picture. For me, it's a great advantage. I like to do it whenever I can.

MS: Do you find a difference between filmmaking in America versus filmmaking in Britain?

PD: Oh, yes. It's completely different. If you

Patrick Doyle Film Music on CD

Henry V, 1989, Angel 49919

Shipwrecked, 1990, Disney 60614

Dead Again, 1991, Varèse 5339

Indochine, 1992, Varèse 5397

Much Ado About Nothing, 1993, Epic 54009

Needful Things, 1993, Varèse 5438

Into the West, 1993, SBK 89049

Carlito's Way, 1993, Varèse 5463



Stunning Cover Art by Varèse Sarabande

work for the studio system, it's very bureaucratic. No previews take place in Europe, generally the director tends to have a final cut, whereas in America, apart from a few exceptions, the director does not have a final cut. The picture changes constantly over the previewing and subsequently you have to constantly change the music because you keep getting different cuts. From a practical aspect, that's the biggest difference. Also, pictures in England tend to have sad endings, which is not often the case in America, they tend to have an "up" ending, an "up" finish. The French picture, *Indochine*, had a kind of subdued ending, whereas if it had been done in America, I doubt that would have been the case. I'm not saying that it's bad, just that the tendencies in the States, they tend to have an "up." It's much more entertainment-oriented. The pictures tend to be very slick in America. Very watchable, just very slick.

MS: Have you composed music outside TV and film, and do you have any future plans to do so?

PD: I composed a piece for the Queen Mother's 90th birthday. I was commissioned to write that by the Prince of Wales. I've been asked to write a symphony, and I don't know where I'm going to fit that in. Also, I was asked to write a choral piece for a Scottish company. I would have loved to have done it, but I just couldn't because I've been so busy the past two and a half years. I'm not complaining, but I don't know how I'm going to get that symphony written! So yes, I do like to do things other than films.

MS: What are your views on temp tracks and what is your experience with them?

PD: A lot of composers find them very distressing and annoying. I have the ability to forget them instantly! Including my own! [laughs] I don't mind them. If they don't have a temp track up, I'm just as content as if they did. It's entirely up to them. My only aggravation is when they come back and say, "We want you to write a temp track," and I say, "Why don't you just use a temp track?" [laughs] Generally, you'll say this is not a particularly good temp track, so you realize that what I will do will be completely different. I have no strong feelings on them; I used to, but they don't bother me now.

MS: What are your views on your music being used as temp, as was the case with *Henry V* being used to temp *Jurassic Park*?

PD: I didn't know that! It's nice that people like my music. It doesn't bother me in the slightest way. They can use "Bah-Bah Black Sheep" if they like! As for the flattery, yes, by all means.

MS: What film or non-film composers have influenced you, who do you listen to?

PD: I mentioned this earlier. I listen to Berlioz, Prokofiev, Bartok, anything really. I don't listen to too much Wagner, I'm afraid. Mahler I'm a great fan of, Bruckner, Mozart, Bach, I like to play Bach, I like to play Mozart, Beethoven, Stravinsky, I suppose that's quite a laceration. I tend to listen to probably the most dramatic of writers, the ones I would feel have a great cinematic sense to them. Mahler clearly would have been a great composer for the cinema. I'm sure he would have done it. I listen to Benjamin Britten, he has a great sense of drama. Prokofiev, as well, he did actually write for film. Shostakovich wrote music for many pictures. I haven't been influenced by any particular film composer. Certainly I admire John Williams and Jerry Goldsmith, and God rest him now, Henry Mancini. I had the pleasure of meeting him a couple of years ago. It was very sad what happened. Very nice man. I remember, when I met him, he said he stole an idea from me, from *Henry V*. I used bhodrons, a kind of drum, and he felt wow, what a wonderful drum sound. He asked around and found two bhodron players in America, and used them on a cue he orchestrated. I thought it was terrific—there was Henry Mancini, copying me! One of the very first books I bought to look at for writing for film was his book. I have a great respect for his work and it was a great pleasure to meet him.

MS: What's your reaction to the statement Mancini made, naming you as one of his two favorite film composers along with Jerry Goldsmith?

PD: I was very flattered. It was ironic how the very first book I bought on film music was his, and that I should meet him, and that he should mention my name along with someone like Goldsmith. I met Jerry in London during a scoring session for *Basic Instinct*, it was terrific to meet him. I was very flattered because I consider Jerry to be one of the finest around.

MS: Is there anyone in particular whom you consider to be your mentor?

PD: I suppose my children are my mentors, my wife is. I'm inspired by many people, no one in particular.

MS: Ken Branagh has given you bit parts in past films. Will you be appearing in *Frankenstein*?

PD: That was the plan, but we didn't have time for my close-up. I won't be appearing in this one, but I was around. You can see the copyist, he's one of the band in it. And Larry, the orchestrator, is in it. He was, unfortunately, not in the shot. He was in it, but he didn't end up in the shot.

MS: Do you ever conduct your own music?

PD: I have done it a couple of times. I generally like to sit in the booth with the director and keep an eye on things in there. I have done it on a couple of occasions, but I'm very content to leave it to other people. I generally go out and describe the cue to the orchestra before they start playing it, then leave it to the conductor. It's much more useful, from my point of view, to sit in the booth. A lot of composers get a kick out of conducting, but I don't have any great desire to do it. I find it's exhausting enough being in the booth and hearing the music for the first time, keeping a clear head. So usually it's nice to work with Bill Kraft and various other people.

MS: Could you tell us about your upcoming scores after *Frankenstein*?

PD: In September I'll be starting on a film called *The Little Princess* directed by Alfonso Kuron, a Warner Bros. picture. After that, hopefully, I'll be working with Regis Wargnier on a new picture called *A French Woman*. That's going to keep me busy until the end of January. After that, who knows?

SCORE

SOUNDTRACK CD REVIEWS

RATINGS:

- 1 Total Suckage
- 2 Not So Good, Poor
- 3 Average, Good
- 4 Excellent
- 5 Classic, Flawless

NEW RELEASES

Wyatt Earp • JAMES NEWTON HOWARD. Warner Bros. 9-45660-2. 23 tracks - 60:35 • In the last several years James Newton Howard has quickly become one of the most sought-after film composers. Having scored a wide variety of pictures with just as wide a variety of styles, he has shown a knack for versatility. Now he has landed the plum assignment of scoring the three-hour-plus epic, *Wyatt Earp*, starring Kevin Costner. The film reunites Howard with director Lawrence Kasdan (*Grand Canyon*) and provides the opportunity for a lot of music—over two hours worth! And what great music it is. From the typical Americana western to tense drama to quiet romance to rip-roaring action, it's all represented here as Howard (who orchestrated with usual suspects Brad Dechter and Chris Boardman) provides the appropriately large-scale musical background that propels and heightens the film. However, there are also some nice small ensemble pieces, one of which is represented on the CD and may remind listeners of Howard's score to *The Man in the Moon* with its guitar and mandolin. One of the best tracks is "O.K. Corral," a brilliantly orchestrated seven minute build-up to the famous gunfight, full of the needed tension and heroism. The score overall adds another dimension to the film—its dramatic nature enhances the tragic elements of the West's brutal violence. It's great to see westerns in vogue again because they have provided great opportunities for film composers. Recent scores by Broughton, Poledouris, Shaiman, Randy Newman and now James Newton Howard have given us some wonderful music to savor—let's hope more will follow. **4 1/2** -James Carrocino

The Lion King • HANS ZIMMER (SCORE), ELTON JOHN & TIM RICE (SONGS). Walt Disney 60858-7. 12 tracks - 46:29 • What's this? An animated Disney musical without Alan Menken—is this possible? Yes it is, and actually it's pretty good. Subbing for Menken are Elton John on the music for the songs and Hans Zimmer on the score. Tim Rice, still trying to fill the shoes of the late Howard Ashman, provides lyrics. While John's music for the songs is good, most of the credit for the success of *The Lion King*'s soundtrack goes to Zimmer. Working with prior collaborators Lebo M., Mark Mancina (who just scored *Speed* on his own), Nick Glennie-Smith and Bruce Fowler, he has made the whole package come together into a powerful and beautiful work. Zimmer's previous work with African styles pays off here with a fantastic blend of choir and orchestra—and that's just his score. The five songs sound great, too, the film's opening "Circle of Life" being most impressive. This anthem sets the tone for the whole film and score. Of the other songs, "Hakuna Matata" (which means "No Worries") is the most fun with its bouncy melody and humorous lyrics. Like previous Disney musicals, *The Lion King*'s songs move the film's storyline along while its score adds the dramatic background. However, this time Zimmer has created music with more drama and power than Menken ever did. For the recording some of this is unfortunately reduced as the five songs take up the first 17 minutes and the score (in four tracks) takes up an equal amount. The remaining time consists of pop versions of three of the songs performed by Elton John—one of which is the film's end title. I wish Disney had given Zimmer more disc time as well as more credit for his score—it's one of his best. **3 1/2** -James Carrocino

Wolf • ENNIO MORRICONE. Columbia CK 64231. 20 tracks - 64:18 • Another disappointment from Morricone, whose scores of late are complementary to their films yet tedious on their own. What the composer identifies in the brief liner notes as poetic/romantic blended with primitive/naturalistic is more slapdash and eclectic. A recurring electronic loop, signifying the inner-wolf coursing underneath the Will Loman exterior, appears incessantly. The "Chase" cue is unexceptional post-*Untouchables* Morricone, eclipsed by these naturalistic sounds—in *In the Line of Fire* during heavy traffic. A sax howling like a wolf in "The Howl and the

City" is more farcical than avant garde, and while the main melody ("Wolf and Love" and its myriad variations) is nice, it is disrupted by that irksome synth sequence. On the whole, a let-down for horror and Morricone scores in its uninspired functionality. For moody Ennio horror with more coherence, try his score for John Carpenter's *The Thing*. **2** -Steve Sessions

I purchased this CD a week before I saw the film, and listening to the score even for the first time, it was obvious that this is a work of mature genius. In the film the score functions splendidly, but on its own, Morricone's music is a more impressive accomplishment than the cinema it serves. For better or worse Morricone has perhaps forever left behind the pop/rock idiom he made such creative use of in the '60s and '70s. This score, like most of his current work, has been arranged for a full orchestra (string emphasis) and is symphonic in nature. Its overall demeanor is lonely and tragic. There are three major melodies: the main or love theme ("Wolf and Love"), the humanity theme ("The Barn") and the feral or animal theme ("The Dream and the Deer"). Woven throughout is an electronic chattering (electronic piano?) that Morricone invented and has used before, e.g. *Without Apparent Motive*. It is a tool of aggression that's aimed straight at the subconscious, provoking a subtle and irrational unease. Although cohesive and readable as a whole the score offers a broad palette of sonic experiences: from the composer's earliest days as arranger for the albums of Mirando Martino, there is the still-captivating device of rolling out thin, separate sheets of sound from the strings; there are also passionate tarantellas and truly frightening bass lines that mutate into Pendereckian passages of abstract percussion effects, a swarm of metal insects. Track 16 evokes the eerie, psychotic itch that I remember so well from *Exorcist II: The Heretic*. This score has the strength to hang on to a place in the top ten list for 1994. **4** -John Bender

Dream Lover • CHRISTOPHER YOUNG. Koch Screen 3-8700-2H1. 14 tracks - 42:07 • Let me map out a terrain: crystalline, angelic and dreamy; innocent yet paradoxically tinged with threat. If composers ever find themselves in this sort of film music landscape, they're trespassing—Chris Young owns it. This CD's title track, "Dream Lover," posits lucky listeners smack-dab into the heart of Young's creative spirit. If the music would then never stray far for 42 minutes the mood would linger at ghostly and romantic; however, a mischievous carousel theme, acting like a quick-change vaudevillian, makes many diverse appearances. Ultimately, this casts an alternate ambience to the whole thing (alternate, that is, to the *Dream Lover* theme), bringing to mind Carter Burwell and/or Stewart Copeland. Which is fine. Some particulars to savor: "Seen Before" is a dark and funky cue that shows us how to ice bad-tempered bass with bells, clacks and breaths; "Forget Me Not" is a ragtime turn on the carousel theme, fun because it seems as though the boys are really whooping it up; "Sweet Dreams" is a reminder that inside every clown is a broken heart—it's again the carousel theme, but this time almost unrecognizable as restrained music heard through a fog, like fading memories of love and once better times. Keeping in mind that I still compare all of Young's efforts to *Haunted Summer* and *Hellbound* I recommend this score as a solid example of his talent. **3** -John Bender

Little Buddha • RYUICHI SAKAMOTO. Virgin 7243-8-39475-2-2, Milan 73138-35676-2. 17 tracks - 55:23 • Some film composers can work on anything. For instance, if Jerry Goldsmith is unable emotionally to connect with a particular film or scene he can overcome and deliver by drawing upon sheer technical virtuosity. Sakamoto can't. For him, it has to be the right film; if not, his scores turn out serviceable but flat (*Wild Palms*, *High Heels*). Sakamoto's narrower musical voice needs to be energized by an appropriate project. *Little Buddha* sure must be appropriate! The earlier rumors that this was going to be Sakamoto's finest work were correct. This is gorgeous, powerful, and

rarest of all, edifying music, the kind of art that allows for pride in humanity. Sakamoto has produced a resplendent menage of epic statements, without denying the stylistically compact and intimate nature of his music. The themes reflect the awesome scope of the human soul. Even the Eastern affectation of much of the score doesn't distract from the primary topic of spiritual ardor. I feel sorry for anyone who will play this disc and be unresponsive; there is a place in each of us where the seed of faith can take root, and Sakamoto's *Little Buddha* can touch you there. **4** -John Bender

The Stand • W.G. SNUFFY WALDEN. Varèse Sarabande VSD-5496. 16 tracks - 46:45 • We all know that TV composers are usually constrained by budgets. Since attempts at scoring with full orchestra for the medium are few and far between, composers usually turn to synthesized music which lacks emotion and power. While Stephen King's recent TV mini-series have run hot and cold, their scores have often succeeded; Richard Bellis wrote a complex, Emmy-winning score for *It* (sadly available only on a private promo release) while Christopher Franke used a new-age style to lesser success in last year's *Tommyknockers*. King's version of *The Stand*, his most acclaimed work, would figure to utilize music on an epic scale, but instead W.G. Snuffy Walden has opted for a small ensemble to focus primarily on the human rather than fantastical elements of King's story. The result is a bluesy, often poignant score that's one of the finest for TV in years. Walden develops his themes slowly but with enough variation to sustain listening interest. It's obvious that the composer is right at home with this method of scoring, and it fits King's work perfectly. Walden builds up the emotion so well that when an orchestra finally emerges in the last track ("Ain't She Beautiful"), it ranks as one of television's most memorable musical moments. Varèse's CD is a fine representation of the score, and it's nice to see generous liner notes by director Mick Garris and King himself. It's apparent here that the filmmakers cared as much about the music as they did about their program. **3 1/2** -Andy Dursin

Widow's Peak • CARL DAVIS. Varèse Sarabande VSD-5487. 16 tracks - 41:14 • *Widow's Peak* is a charming score for the film set in 1920s Ireland and featuring delightful performances from Mia Farrow, Joan Plowright and Natasha Richardson. Its tone is similar to another fine British film, *Enchanted April*, but with a mysterious edge. Carl Davis' score is romantic, with transparent orchestrations (by Nic Raine, probably taking time out from doing those lousy Silva discs). The music features harmonica solos amongst lush strings, a welcome departure from other Irish-flavored scores which utilize familiar instruments like the pennywhistle or Uilleann pipes. (However, there is an enjoyable cue which uses an Irish fiddle to great effect.) Melodically, the score subtly evokes the Irish setting and is probably more delicate than previous Davis works. This is not to say it lacks drama, as the composer, who is at home writing music for any field (film, TV, concert hall), effectively underscores the mysterious and tense aspects of the film. The score runs 27 minutes on the album with the remaining 14 containing Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," conducted by Norman Del Mar. This beautiful classical work is different in style and feel from Davis' music, but it is well-performed and fills out the disc nicely. **4** -James Carrocino

The Crow • GRAEME REVELL. Varèse Sarabande VSD-5499. 15 tracks - 49:30 • Who'd have thought we would luck out and get a score CD for *The Crow*? The song CD for this dark and stylish comic book film starring the late Brandon Lee has gotten loads of attention, even topping the sales charts. Now Varèse Sarabande has released the score by Graeme Revell which has a bizarre, eclectic style, featuring instruments like the Armenian duduk and the shakuhachi as well as wild percussion, electric guitars, trumpet and choir. Revell, with orchestrator Tim Simonec, achieves quite a feat: he accommodates the film's metal/industrial rock songs and uses traditional orchestral scoring along with the unique instrumentation to illustrate the dark and brutal world of *The Crow*. At times blasting with percussion, at times quiet with the simple emotion of solo voice or strings, this Revell score shows talent and originality. A typical score for this kind of film would be Tangerine Dream stuff. Revell's shows a musical landscape where diversity paints a more interesting picture than expected. *The Crow* features the composer at his most interesting—utilizing his talent for original musical combinations and drama. **4** -James Carrocino

The Big Country (1958) • JEROME MOROSS. Screen Classics SC-1R-JM. 42 tracks - 72:39 • *The Big Country* is a prime example of the pleasurable excess of archival recordings—this is a private-pressing restoration with every last note from the original soundtrack. One of the most pivotal western scores, it serves as a fitting testament to the talents of Jerome Moross, who has until recently been woefully under-represented on disc. Most longtime readers of FSM are probably aware of Screen Archives' limited edition pressing of this CD a few years ago with a magnificent oversized booklet; this edition is a reissue of the disc sans the LP-sized packaging. Instead, there is a new 16 page booklet with background on Moross and an analysis of the score by John Caps, a synopsis of the film by D.L. Fuller, rare photos of Moross, stills from the film and more. The recording itself is monophonic and from the original masters; sound quality is good overall with minimal distortion. Cost is around \$25 (direct from Screen Archives), reasonable considering that the first pressing now sells for \$90-100. Big rounds of applause for everyone at Screen Archives for making this classic available again, as well as for *The Proud Rebel* (SC-2-JM). Now if they can just issue *The Jayhawkers* and *The War Lord*.... 5

—Robert Hubbard

The Piano Concerto/MGV (Musique à grand vitesse) • MICHAEL NYMAN. Argo 443 382-2 ZH. 9 tracks - 59:03 • The blurry line between concert and film music continues to become even more nebulous, especially with the growing popularity of British composer Michael Nyman. His "film scores" for Peter Greenaway were more concert works tracked to the images, so it seems in character that Nyman has arranged a concert piece out of his score to *The Piano*. The "Concerto," performed by The Royal Liverpool Philharmonic with Kathryn Stott on piano, is a restructuring and "reconsideration" of the main thematic material from the film; it's not quite as fragmented as the Virgin recording of the original soundtrack and the dynamics are greater. The piano parts are also more complex and elaborate than what was required for the film. The second piece on this CD is a five-movement selection commissioned for the inauguration of the TGV North-European line (a high-speed train). Performed by The Michael Nyman Band with orchestra, it's a synthesis of the minimalist aesthetic (repeating patterns, tempo changes) that Nyman has been associated with and the romanticism present in *The Piano*. The combination captures the feeling of traveling on such a train. [Those trains are awesome! -LK] The sound quality is great and the packaging is consistent with Argo's high standards, with liner notes by Nyman. (Some editions contain a bonus second disc, *Short Cuts*, a 76 minute sampler of other Argo releases, including two Nyman pieces and an excerpt from Stanley Myers' Saxophone Concerto, performed by John Harle. This will be released separately in the fall as Argo 443 529-2 ZH.) 4

—Robert Hubbard

Milano Odia: La polizia non puo' sparare/Il guistiziere • ENNIO MORRICONE. RCA 74321-20781-2 (OST 123, Italy). 7 tracks - 51:09 • This two-score reissue CD begins with *Milano Odia: La polizia non puo' sparare* (*The Kidnapping of Mary Lou*, 1974). The title track, previously released on a 1975 2LP set (RCA TPL2 1174) is not included on its own, being obviously a part of the 15 minute "Rapimento" ("Kidnapping") track, one of Morricone's most masculine compositions. All muscle and drive, its personality has a foundation in the roots of jazz and rock—African percussive energies relentlessly propel a modern European body of urban, noir instrumentation, melody and abstraction. This music is seriously machismo and mean, all gun-metal and guts, but it's not ugly! With elegant instrumentation such as piano and harpsichord, and both working through a memorable melodic line, you won't be turned off—just intimidated. The second track, "Homicidal Rapture," is an escalating bolero, not of romance, but of vice. This theme is a chilled slab of criminal consciousness. The third and final track is aptly titled "The Accounts Are Settled," a sad and subdued but somewhat comforting denouement. The second score, *Il Guistiziere* (*The Human Factor*, 1975), begins with a title track that is the score's dominant theme. It is lovely—a passionate, soulful coda that, in bittersweet fashion, weaves into an ironic portrait of courage and determination. The third track of *The Human Factor*, "The Terrorists" (11:29), is the score's linchpin. My wife, bless her soul, typically ignores my soundtrack lusts, but she was intrigued by this piece and informed me that it sounded "industrial." Close;

not industrial precisely, but once again gritty, aggressive and metallic—urban. This is music of sin in the metropolis, an anthem for corrupt city dwellers eating themselves alive. 3½

—John Bender

Best of Fantasy. edel Germany CIN 2217-2. 29 tracks - 112:53 • This is the newest 2CD set of "buyer beware" heroics by the City of Prague Philharmonic conducted by William Motzing in edel's "take one—next!" style. The previously released themes like *The Rocketeer*, *Back to the Future III* and so on are sometimes... weird, but who cares? The versions of *Conan* and *The Road Warrior* are actually okay, but soundtrack collectors buy these for the unreleased music and not-on-CD themes like *Ladyhawke* (Andrew Powell), of which "She Was Sad at First" has been orchestrally recorded instead of the main title. The first CD begins with a 20 minute suite from Michael Kamen's *Highlander*, including the Royal Philharmonic's version of Queen's catchy and efficient "A Kind of Magic." This is the first release of the actual score from the film, and it's beautiful, romantic and epic, with well-chosen cues. As for other unreleased material, the complete version of the main title from Elliot Goldenthal's *Demolition Man* adds nothing of interest to the short one—it's just... longer! The end credits Trevor Jones wrote for *Excalibur* are exceptional and sound like Poldouris at the best of his medieval style. The second CD presents a suite from Silvestri's *Super Mario Bros.*, which is amusing and Elfman-esque, but the orchestra is unable to capture the composer's energetic style, as was the case on edel's previous recordings of *Young Guns II* and *My Stepmother Is an Alien*. Basil Poldouris' *Amerika* is short but magnificent, sounding like *Red Dawn* meets *Farewell to the King* meets *Lonesome Dove*—a complete CD of it is needed. Horner's *Wolfen* suite, covering the end of the film, is fascinating, and the orchestra here does a good job. Also included are conductor Motzing's *Young Einstein*, Raksin's *Day After*, Shire's *Monkey Shines*, Rosenthal's *Island of Dr. Moreau* and various previously available themes. All in all a recommended compilation, although it seems someone forgot to include Debney's *seaQuest DSV* which had been announced. 4

—Cédric Delelee

Anyone else notice that the theme to *seaQuest DSV* is Star Wars with the sixth and seventh notes lowered an octave? Uh... not that I watch it or anything.... -LK

Le batard de dieu • GERMINAL TENAS. Philips 518 359 2, France. 26 tracks - 64:53 • Written for a medieval epic much in the vein of Verhoeven's *Flesh + Blood*, *Le batard de dieu* is one of the most exhilarating scores since... *Flesh + Blood*! French composer Germal Tenas mixes symphonic orchestra and powerful choir with synths and period instruments to provide driving rhythms and full-blooded melodies with a dark and romantic style. The track "Vers le mont sacré" is extraordinary, with an incredible choir followed by a gorgeous melody—it sounds like *Conan* meets Miklós Rózsa. The period instruments are well-used, as in "L'entraînement" and "Révolte à Reclterre" which recall the catchy moments of *The Last of the Mohicans*. Harry Rabinowitz conducts the score; the booklet is beautiful with color stills, a photo, bio and interview of the composer, a synopsis of the film and the lyrics to the choral tracks (in Latin). Of course, all of this is in French, but the important thing is the music. This score is an absolute masterpiece. 4½

—Cédric Delelee

Jean-Claude Petit: De Cyrano à Jean de Florette. Play Time PL 9414/302330, France. 7 tracks - 52:44 • This is the second compilation CD of music by this French composer, who recently scored *Nobody's Children*, a TV movie about the Romanian revolution. This CD is actually a concert recorded at Biarritz, France in November 1993 during the Ecrans Sonores festival. Contained are lengthy suites from *Cyrano de Bergerac*, *Jean de Florette/Manon des sources*, *Deux* and *Le chateau des Oliviers* (TV series), as well as themes from *Le zebre*, *Mayrig* and *Lady Chatterley* (Ken Russell version). French actor Gerard Depardieu starred in the three former films. *Cyrano* is based on a triumphant trumpet and romantic strings; *Le Zebre* provides a clarinet theme recalling Mancini at his most charming; *Jean de Florette/Manon des sources* is based on the overture of Verdi's *The Strength of Destiny* and offers sunny and evocative echoes of Rota's *The Godfather*. *Deux* is highly romantic but contemporary, somewhat dissonant; it's unusual and effective. *Mayrig* uses the doudou, an Armenian flute, in a nostalgic and pretty theme. *Lady Chatterley* (never before released) is pure emotional scoring, influenced by Schoenberg,

Mahler and Stravinsky—it's touching, lyrical and catchy, not so far from classical music of course. Finally, *Le chateau des Oliviers* has Hollywoodian accents with gorgeous melodies, like something by a modern Max Steiner. The CD booklet is 16 pages with many stills from the films and of the composer, plus a long interview, filmography and director's comments. I am a fan of American film music who usually dislikes French composers, but Petit is an exception—his music is powerful and moving, and this CD is an excellent introduction to his work. 4

—Cédric Delelee

Buffalo Bill's Wild West Show • GEORGE FENTON. Walt Disney 33509-2, France. 22 tracks - 64:30 • This score is not for a film, but for the live attraction at EuroDisney (I assume also shown at American parks). Film composer George Fenton has built a bombastic tribute to Copland, Steiner, Tiomkin, Moross, Bernstein, Morricone and Poldouris, among others—the music is highly energetic, with plenty of catchy themes and folksy melodies. Much of the music is predictable, but Fenton did his job perfectly—the music enhances the live show and catches the audience's attention. Who knows, maybe some little kids will be attracted to film music due to Fenton's work? Hopefully Disney will also release Broughton's magnificent *From Time to Time: The Circle Vision Attraction*, but in the meantime *Buffalo Bill* is a welcome release. (Fenton, by the way, is uncredited on the cover.) I found this CD at a shop devoted to Disney merchandising near EuroDisney's entrance (not in the park, so no need to buy the ticket). It's expensive, about \$30, and can also be ordered from Ciné Musique. 3½

—Cédric Delelee

Ciné Musique can be reached at the address on p. 2; they should also have the Jean-Claude Petit and Le batard de dieu CDs. Kids! If you're interested in contributing reviews for "Score," contact me (Lukas) at the address and phone number on p. 2. As the summer heats up: 1) I go to the beach more, and 2) More writers are needed to cover the various new CDs from all over the world. A dozen reviews of *The Shadow* are not needed, so don't just write one and send it in—instead, call or write ahead to see what is and isn't already being reviewed and for the customary "programming" from myself about how to avoid writing dumb-ass fannish reviews. Also, here's a neat paradox: A "3" grade for an album means it's average, and yet the overwhelming majority of albums are graded 3½ or 4. So, doesn't that mean they're all 3's? -LK

Mystery CD Review

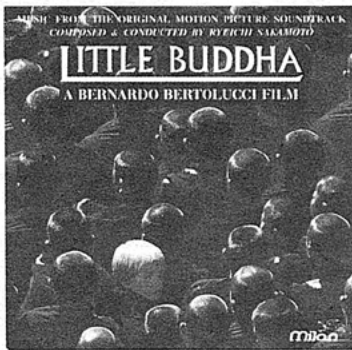
The last *Beethoven* movie I remember was #2, but I recently came across the soundtrack of *Beethoven 5*. I am guessing that it is from Tsunami because the booklet is mostly in German. It does not even have RANDY EDELMAN'S name on the cover, or any pictures from the movie. I am sure it is by Edelman because it sounds like the classical music he wrote for the other *Beethoven* movies. It only has 4 tracks, but they are long ones: about 7, 10, 5, and 11 minutes. The music does not actually stop between the last two tracks, so really there are only 3 tracks. The proofreader must have been out to lunch: 3 of the 4 are given the same title, "Allegro," and "DOG" is misprinted as "DGG" several times. Nice going, Tsunami!

The first track is comprised of a bunch of short cues that are not edited together very well. It sounds like the same piece starting up over and over again. It is not very interesting because the same four note theme repeats over and over. Crossfades might have helped, but it really needs more variety. The next two tracks are similar. The first one is fairly slow and quiet, so quiet it is hard to hear the music sometimes. Several themes are alternated, so it does not seem as repetitious as the first track. In the third track the original four note theme comes back, but you may not notice because of the other themes. The fourth track is the best, because the pace picks up. But, as the music in the first track keeps restarting, the music in the fourth track seems to keep stopping, so you can't tell where it will really end. However, this is just an elaborate joke because the real ending is a send-up of all those classical pieces with long endings. It's like every classical ending you ever heard before strung together.

The whole CD plays less than 35 minutes, and there is probably less than 10 minutes of different music. A shame, since there is no doubt much more music in the film, once again paired down by some producer to a poor representation of the composer's work. Still, I like Edelman, so I give it: 4

—Tom DeMary

MORE NEW CDs REVIEWED BY LUKAS KENDALL



How many times do I have to say this—if I want to hear a soundtrack with dialogue, *I watch the movie!* An official CD of **Blade Runner** (Atlantic 82623-2, 12 tracks - 57:39) did come out worldwide in mid-June, specially prepared by VANGELIS himself. How or why this came about or what influence last year's 2000 copy bootleg (OWM 9301, 18 tracks - 72:55) had is unknown. The good news: As expected, this new version sounds much better than the bootleg. The bad news: It's horrendously incomplete, dialogue intrudes on several tracks, and the whole thing has been crossfaded in weird ways. "Love Theme" and "One More Kiss, Dear" are here intact; "Blade Runner Blues," "End Titles," "Memories of Green" and "Tales of the Future" (titled "On the Trail of Nexus 6" on the boot, sung by Demis Roussos) are here in shorter form, okay since they go on forever anyway. "Tears in Rain" appears with Roy's death speech over the first 50 seconds. The bootleg tracks "Main Titles and Prologue" and "Los Angeles, November, 1919" have been squeezed into "Main Titles" (3:42), with dialogue and sound effects of Deckard using the photograph scanner ("enhance 15 to 23," clicka clicka clicka) over the first minute. New to the official release are several Vangelis "test tracks" which he made while preparing the score and have nothing to do with the final music or movie—these are "Blush Response" (5:47, with dialogue of Deckard and Rachel's first meeting over the first 1:40), "Wait for Me" (5:27, with samples of Sean Young saying "Deckard" and stuff), "Rachel's Song" (4:46, "ooohed" by Mary Hopkin—very beautiful) and "Damask Rose" (2:32). Still unique to the bootleg are full versions of "Main Titles and Prelude" (4:03) and "Los Angeles, November, 1919" (1:46), "Deckard Meets Rachel" (1:29), "Deckard's Dream" (1:12, obviously taken off the laserdisc), "The Prodigal Son Brings Death" (3:35, Roy kills Tyrell, a great piece), "Dangerous Days" (1:02), "Wounded Animals" (10:58) and of course the non-Vangelis tracks "Ladd Company Logo," "Bicycle Riders," "If I Didn't Care" and "Trailer and Alternate Main Titles." (Were high-quality tapes of these lost or what?) The boot's booklet had rare stills and informative notes; this one's has the same-old color photos from the film, a shot of Vangelis 50,000 cigarettes later, and a dopey quote by him. The story about why this soundtrack never came out in the first place was always that Vangelis was pissed at Ridley Scott for editing his music and ixnayed the release of his original tracks, forcing the lame New American Orchestra re-recording. Another story was that both Scott and Vangelis were pissed at the studio for dicking with the movie and ixnayed the soundtrack. The new quote from Vangelis makes it seem like he always wanted his original tracks out, but this reeks of revisionism to me. What he's done to this official release leaves die-hards having to have both it (for the sound quality) and the expensive, hard-to-find bootleg (for the extra tracks), and being satisfied with neither. Ironically enough, despite the dialogue and gratuitous whooshing crossfades, this disc is highly listenable and works great as a self-contained album. *Blade Runner* remains a landmark sci-fi and electronic score and it's too bad there are getting to be as many versions of the soundtrack album as there are of the movie. (Incidentally, East/West in the U.K. is marketing this official release with the tag-line, "Beware of replicants.") 4

Intrada has been laying low lately, preparing for their upcoming "Excalibur" series of Golden Age re-recordings, but have nevertheless released two Tony Thomas-produced albums. First is *Creature from the Black Lagoon* (see review, p. 9), four go-for-the-jugular film suites by Hans Salter. Salter's music is new to me (consciously, anyway) but these surprised me with

their rich orchestrations and over-the-top excitement. (It's neat how one of the themes from *Black Lagoon* is "Maria" from *West Side Story*, but you wouldn't notice with that battery of bone-crushing brass!) Also new from Intrada is music-I'm-not-qualified-to-critique, volume 354: **Knight Without Armor**: Miklós Rózsa Film Music for Piano (MAF 7057D, 12 tracks - 53:00). These are piano pieces Rózsa wrote for various films, often as source music to be played by a character on screen (i.e. someone at a bar or a struggling composer), some not used in the final pictures. Included are pieces in some way related to *Knight Without Armor*, *Lydia*, *The Man in Half Moon Street*, *Because of Him*, *The Strange Love of Martha Ivers*, *The Killers*, *The Macomber Affair*, *Time Out of Mind*, *The Other Love*, *A Woman's Vengeance*, *Kiss the Blood Off My Hands* and *Fedora*; all but *Fedora* (1978) date between 1937 and 1948. This isn't exactly my favorite type of music, but Rózsa's style translates well to solo piano (a favorite instrument of his), and the darker pieces like "Prison Stars" from *The Killers* capture all the richness of his orchestral style. Some of the tracks are obviously related only peripherally to the films for which they were written (and their actual scores), but overall this is a welcome album. Tony Thomas' notes are informative as always, and Intrada's packaging is nice. 3

Next is music-I'm-not-qualified-to-critique, volume 355: **The A-Z of British TV Themes, Volume 2** (Play It Again PLAY 006, 30 tracks - 74:29). Like the first volume, Geoff Leonard, Gareth Bramley and Pete Walker at the English label Play It Again have assembled a beautiful package of U.K. TV themes—the 12 page booklet has detailed liner notes, photos of eight of the composers and a painted cover by Gary Kester. As for the music, I'm completely unfamiliar with these shows, so I'll give a rote listing: *Adventures of Black Beauty*, *All Creatures Great and Small*, *Angels*, *Animal Magic*, *Auf Wiedersehen Pet*, *BBC Cricket*, *Bergerac*, *Bread*, *Budgie*, *Danger Man*, *Doctor Who*, *The Fenn Street Gang*, *Four Feather Falls*, *Freewheelers*, *Grandstand*, *Here's Harry*, *Human Jungle*, *Juke Box Jury*, *The Liver Birds*, *Man About the House*, *The New Avengers*, *Owen M.D.*, *The Persuaders*, *Rugby Special*, *Supercar*, *Tales of the Unexpected*, *Upstairs Downstairs*, *Van Der Valk*, *Vision On* and *Whatever Happened to the Likely Lads?* All but eight themes are in stereo; my favorite is *The New Avengers* because it has that cool '70s "wah-wah" guitar. The producers at Play It Again know their stuff, so I assume this CD is full of respectably-performed originals, alternates and re-recordings to satiate the nostalgic British TV fan. 3½

I love GERALD FRIED; thankfully, so do the people at Screen Archives. They released his *Mystic Warrior* (TV mini-series, 1983) last year, and have now done a small pressing of **Too Late the Hero** (GFC2, 34 tracks - 74:29), the 1970 Robert Aldrich WWII film with Cliff Robertson, Michael Caine and a small group of reluctant troops sent on a suicide mission on a South Pacific island. Fried's score is wonderful, with all the stylistic trademarks that made his *Star Trek* music so much fun when I was 12—constant rhythms, rich themes and that wonderful brass writing which punches its way out of the speakers. His music sounds great when performed by 20 musicians; that much better when performed by 90. *Too Late the Hero* features an uplifting march used just as well as a motif for the good guys as a full piece of music; a creepy descending theme for woodwinds reminiscent of his *Trek* score, "Catspaw"; a traditional English ballad used to stand for the British troops; intriguing ethnic and electronic colors, especially the type of plunking bass guitar used in *Trek*'s "Amok Time"; and lots of percussive action. The stalking jungle music gets redundant, but it's so

much more alive than whatever gloomy synths might be used today, I don't mind. This is a monophonic private pressing made for the composer's own use and is not licensed for commercial distribution. It comes with a 12 page booklet and can be ordered directly from Screen Archives; inquire to PO Box 34792, Washington DC 20043. 4

Considerably less exciting is the second in the "Three Colors" trilogy from Krzysztof Kieslowski (three tales related to the unification of Europe), **Blanc** (i.e. *White*, Virgin 7243 8 39662 2 6, 21 tracks - 31:01). As with the first film, *Bleu*, music is by Polish composer ZBIGNIEW PREISNER (or "Ziggy" as he's called). The disc starts sparse and, dare I say it, dull, but livens up with Eastern European folk dances performed by Preisner's small ensemble, like a danse macabre for whatever darkness is going on in the film. Nice violin solos throughout, poignant and a little off-kilter overall. 3

New from Milan (among other titles we'll cover next ish) is **Little Buddha** (see review, p. 16). When I think of great director-composer relationships, the first three that come to mind are Alfred Hitchcock and Bernard Herrmann, Steven Spielberg and John Williams, and Bernardo Bertolucci and RYUICHI SAKAMOTO. Maybe not, but I did like *The Last Emperor*, even if it won the Best Score Oscar solely due to David Byrne's main title music. Sakamoto has a unique style of string writing, like new age translated to an orchestra—the strings mixed with electronics hit a chord, and they seem suddenly charged with life, a wonderful classical-new age blend. *Little Buddha* features a nice theme, the expected Eastern monk-type tracks, and unexpected orchestral tracks like "Enlightenment" (Let's see, which do I like better?) This is too long for me to listen to all at once, but there are some interesting things going on in it. More interesting, however, would probably be the story why Virgin released this in the U.S. first, then Milan issued an identical edition. 3½

Every other movie trailer this summer has been tracked with *Hoffa* (David Newman) or *Come See the Paradise* (Randy Edelman). While I'm sure David and Randy don't mind, it's becoming a colossal joke. At least they've sort of retired James Horner's Death Star countdown cue from *Aliens*. Everybody has been asking what the music in the Wyatt Earp trailer is, and I'm informed it's Morricone's *A Time of Destiny*.

In Brief: Thumbs-up for Wyatt Earp, James Newton Howard's sensitive and rich voyage into the old West. Typically it was assailed as heavy-handed by *Variety*—don't film critics like any dramatic scoring besides sparse new age junk which doesn't "intrude"? I heard around 20 minutes of *Wolf* while at Ciné Musique in Paris. Some people love it, others hate it; I thought it was interesting enough, but all I remember now is that repeating electronic thing. • I also heard around five seconds of *The Stand* and it reminded me of that slide guitar I didn't like in *Paris, Texas*. • Speed had an effective score in the movie, sounding like Hans Zimmer's version of *The Fugitive*. Quite a breakthrough for Mark Mancina—his score did everything it had to. I await the score album; the initial CD is all songs, infuriating because this time there were hardly any songs in the film! Most of these song CDs bomb anyway—why don't record labels just put out the scores which will also bomb, but at least were in the movies? • Thumbs-up for *Dream Lover* by the always-talented Christopher Young; also for Koch International's maiden voyage into new score releases. It's another fascinating trip into the sound collages and minimalist-inspired themes the composer is so good at. This is by no means Chris' fault, however, but I think it's time for a kibosh on circus tunes in movies. •

EARLY SUMMER MOVIE REPORT CARD

Or: How Composers Have Fared in Mostly-Bad Movies So Far

BY ANDY DURSIN



If you're a movie buff, there's no doubt that, no matter what your particular tastes are, this summer's first batch of high-profile films has been very disappointing. Usually by the beginning of July we see one solid blockbuster, one smaller-profile but equally successful film, and several other releases of fairly good quality. Unfortunately, with few exceptions the beginning of summer 1994 has been anything but fun. And with Hollywood's movies leaving little for their scores to support, composers have obviously had a more difficult job filling in the gaps.

The one movie that seems poised to be the first \$100 million grossing blockbuster produced entirely without a script (some 32 writers worked on it) is obviously *The Flintstones*. While most movies are understandably produced with profits in mind, it seems this is one movie where money was the *only* motivation. Who in their right minds would want to see a live-action Hanna-Barbera cartoon on the big screen? Obviously, some baby boomers and parents who ought to know better did, since the film is making tons o' dough. As for the score, Hoyt Curtin was apparently off working on another project, so DAVID NEWMAN got the thankless job of composing incidental music for this mess. He does his best to make the tired prehistoric (and, apparently, *pre-comic*) rock jokes funny, but it's a case of fighting a losing battle (particularly due to the film's intermittent pop songs and constant sound effects). Newman has always struck me as a second-rate Danny Elfman in his scores for this type of movie (*The Sandlot*, *Other People's Money*), having to adhere to temp tracks which typically have a lot of Elfman on them. Like the movie, his score is lightly comedic but undistinguished, and was not surprisingly relegated to just one track on MCA's *Flintstones* album, otherwise made up of a lot of songs programmed (just like the movie) to take advantage of undiscerning consumers. That's no great loss, though, as just about anyone who watches the movie will fail to realize that there even was a music score.

At least the ambitions of Mike Nichols' *Wolf* are higher than many of its current cinematic counterparts; it's an admirable attempt at transplanting the werewolf myth to modern day N.Y.C., where a disgruntled book editor (Jack

Nicholson in an excellent, uncharacteristically low-key performance) goes through the motions set by Lon Chaney, Jr. decades ago. But while Nichols (best known for his dramas *The Graduate* and *Regarding Henry*) has little problem setting up the film's premise, he has no clue how to make the film suspenseful, or even the least bit interesting visually. In fact, the make-up and special effects are laughable, consisting of werewolves who have fangs and 90210 sideburns and fly through the air à la Peter Pan. I never thought I'd see a werewolf film with effects less convincing than Michael J. Fox's *Teen Wolf*, but here it is. ENNIO MORRICONE composed the score, replacing John Williams who (luckily for him) had a scheduling conflict with a concert commission. It would have been fascinating to see what Williams would have done with this film, particularly since Morricone's music is very predictable and often blah. Screeching strings and an annoying, recurring synthesizer pattern make up the majority of the score, while a too-lush love theme for Michelle Pfeiffer's ludicrous female lead pops up at the conclusion, just in time to hit you over the head with syrupy melodramatics. There are numerous scenes in the film without music that desperately need some, but fault director Nichols for that. As for Morricone, he has certainly done better than this phoned-in score, but I'm sure it was difficult for him to have been brought into a project late, one long-rumored to be plagued by production problems.

In Penny Marshall's *Renaissance Man*, Danny DeVito instructs a motley crew of not-so-bright-but-try-their-best recruits in a painfully lifeless, clichéd farce devoid of inspiration and energy, save for DeVito's always-endearing presence. Except for a few trite "military training" cues, HANS ZIMMER'S score is barely noticeable, which is probably for the best since it deluges you with saccharine "time-to-cry" emotions at the conclusion. Marshall and Zimmer used the same approach with *A League of Their Own* two years ago, the difference being that they were successful then, deadly dull now. Varèse is supposed to release a score album on which they'll undoubtedly lose a bundle.

Maverick had all the credentials of a winner—a capable director (Richard Donner), an award-winning writer (William Goldman) and a great cast consisting of Mel Gibson, Jodie Foster, James Garner, etc. But when everyone is working hard to create a light, energetic atmosphere that just isn't there, the results can often seem forced and flat. Witness this film, which meanders all over the place for a bloated 125 minutes and features one of the worst performances in Foster's career. Despite a few entertaining

moments and great cinematography by Vilmos Zsigmond, *Maverick* ultimately is a lot less than the sum of its parts. RANDY NEWMAN's score, however, is effortlessly entertaining, something that the movie itself isn't. Newman pokes fun at conventional western scores, adding the right punchline to scenes which are unfortunately devoid of jokes. The composer's score is abandoned towards the film's conclusion in favor of inappropriate country songs, but it's still one of the movie's few bright spots. Here's hoping Atlantic gets around to releasing a score album in the near future, not just the country songs album.

City Slickers II: The Legend of Curly's Gold is a sprawling, spoofy sequel to the 1991 Billy Crystal hit, and MARC SHAIMAN's follow-up score is actually superior to his sensational original. The principal reason is the orchestra, which seems two or three times larger. Now, when Shaiman lovingly recalls Bernstein's *The Magnificent Seven* or Steiner's *Treasure of the Sierra Madre* (quoted, and noted, several times throughout the score), he's got the musicians to back him up. Shaiman has a gift for making music that's sentimental without being sappy, hokey without being campy. His score works tremendously in the amiable sequel and just as well on Chaos/Columbia's great-sounding, 50 minute soundtrack album.

The one movie that has really delivered the goods this summer is *Speed*, noted cinematographer Jan DeBont's directorial debut that's the most thrilling actioner since *Die Hard*. MARK MANCINA's pulse-pounding music doesn't break new ground, but it's not supposed to. This score works superbly in the film, with a *Fugitive*-type fetish for not containing any principal theme, just straight-ahead, driving action music. Mancina is a protégé of Hans Zimmer and produced a few of the songs on Disney's *Lion King* soundtrack. *Speed* shows him to be a promising young talent; alas, Fox has followed the *Maverick* lead and made the album songs-only.

Of course, we have a lot of movies yet to come. The rest of this summer's fare shows lots of potential; in terms of scores, James Newton Howard's *Wyatt Earp*, Jerry Goldsmith's *The Shadow*, Alan Silvestri's *Forrest Gump* and Danny Elfman's *Black Beauty* hold the most promise. While the summer films so far have been anything but special, their scores haven't been quite as disappointing as one might expect. Composers haven't had a field day with great movies to score, but they've done what they've been able to under the circumstances. With superior material forthcoming, I am optimistic that superior scores will subsequently result.

MAIL BAG

C/O LUKAS KENDALL
RFD 488

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Lots of juicy controversy this month. The 2001 argument winds down (no more about this, please) as new debates rev up about Hans Salter vs. Albert Glasser, Max Steiner vs. Ennio Morricone and Superman vs. Supergirl. Naturally these are all totally subjective which makes the follow-up responses all the more entertaining. Check out Martin Wilson's letter as a model of concise put-downs for those wishing to jump in. Also, we have more defenders of Golden Age film music (is that capitalized?) plus a few record producers who were annoyed enough by something to write in. Please, fuel the flames of enlightening argument by following up on anything below, or

start your own debate. We begin with an open letter from Richard Kummerfeldt of the German Tsunami label, known for issuing a glut of CDs that looked like bootlegs but apparently aren't. —LK

...It has come to my notice that recently my name has been repeatedly mentioned in connection with publication of "pirated material" on the Tsunami label. I have nothing against my name being mentioned in connection with any label; however, I do object to the connection with "piracy." It is true that I work in the German sales division of the above label. It is also true that from time to time I procure sources and material which are planned for publication and am, as such, "in the front line." But it is also true that these publications are undertaken legally according to the laws valid here.

"How can that be?" you may ask.

In order to understand this, one must take a closer look at the situation in

Europe. Centuries of experience have shown that art (including film music) used to be something for an elite minority. From this legislators drew their consequences and decreed that there should be different forms of copyright.

Firstly there is the composer's copyright which is, at present, protected for 70 years after the day the artist dies. In Germany this right is safeguarded by the GEMA. The GEMA symbol appears on every Tsunami recording, and for each individual recording, the legally prescribed royalty rate for the composer is paid directly as soon as the recording is manufactured. If the work has been registered with the GEMA, be it by the composer, the publishers or a sub-publisher, the money is refunded by the GEMA to the respective person(s).

This can lead to an unfortunate situation if the work has not been legally protected in Germany. If this is the case—and it

occurs more often than one would imagine—the composer does not receive the royalties to which he is entitled, even if the manufacturer of the recording has purchased the rights to the master tape.

Which leads us directly to the second form of copyright:

Apart from the copyright mentioned above, there is also the "right to the master tape," which in Germany is called the "neighboring rights." To prevent art from becoming the privilege of an elite minority, the legislators have ordained that the neighboring rights should expire in Germany after 25 years (in other countries it varies from 15 to up to 40 or 50 years). There are also various terms of copyright according to the country of origin of the tapes. I do not regard myself as sufficiently qualified to explain this in detail. That is the job of a specialist attorney.

To make it clear: The composer's rights

are observed; the money to which he is entitled is remitted when the recording is manufactured; and even if a film only has one public showing, this showing in itself means that the composer has agreed to make his work public.

The only person who had all the trouble for nothing is the producer of the music. "Aha!" you may say. "So it is illegal!" Not in the least. The legislators clearly state that art is public property and should be made available to the general public, at the latest after the set term has expired. These releases ensure the observation of the general public's rights.

It would certainly be of great interest if Tsunami's publications triggered a general discussion as to whether the film production companies' current financial demands are justified. Why else would the holders of the master rights often block the sub-licensing of soundtracks? Often they claim they need them for "personal use." And yet the music does not appear on any other label.

If such a discussion should take place, it would lead in the end to the realization of the "program" inherent in the name Tsunami. For, with their typical craftiness, the initiators from the First Floor Film A.G. had something in mind when they chose the name—as a glance into a dictionary will show.

Since soundtrack magazines have taken up a position which may be viewed as a mediator between the individual parties (composer, collector, recording media firms), I would be grateful if you printed this letter in unabridged form, since it would lead to a clarification of the situation and since I do not take kindly to being accused of piracy.

Richard Kummerfeldt
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Germany

Shiver me timbers! Many thanks to Mr. Kummerfeldt for explaining the situation behind Tsunami. However, if these things are so legal: 1) How come it took me identifying Mr. Kummerfeldt by name before he or anyone would take responsibility for Tsunami? 2) Why the lack of an address on the CDs? 3) Why the poor source materials like LPs and commercial open-reel tapes? 4) Why the eagerness to do titles which might be otherwise done in cooperation with the film companies—like Intrada which was trying to get Hawaii—and would have resulted in a superior product? For CDs that aren't pirated, these sure look and sound it. Letters from readers on this subject would be welcome—do you support Tsunami's releases as good for getting this stuff available, or bad for getting it available often in poor form? (Incidentally, I looked up "tsunami" in the dictionary: "That big thing at the end of the long version of The Abyss.")

...Just a short note to correct and add information about your comments re: *Mad Max: Beyond Thunderdome*.

1. Only one session worth of re-use fee was paid to The Royal Philharmonic; any extra music would have to be paid for in blocks of 20 minutes at approximately \$10,000 to \$12,000 per block.

2. When we approached EMI (U.K.) about licensing the music (about three years ago) they were only interested in licensing the existing recording. So licensing extra material would have been a problem.

3. I was fortunate to attend most of the recording sessions, including the session

with the original glorious main title sequence. The music was so dynamic that the CTS monitors cut-out! This track was titled on the original U.K. LP "Apocalyptic Prelude" but at the last moment was replaced by the instrumental version of Tina Turner's song.

4. The release was originally intended as a double LP set, and to this end Maurice Jarre produced and edited, with Dick Lewzey, two lengthy suites—totaling nearly 65 minutes and including all the "Thunderdome" cues. These edited masters still exist and contain some of Jarre's most powerful scoring—and judging from the editing list must have been quite an undertaking. Unfortunately, I doubt that they will now see the light of day as both the EMI (Germany) and GNP/Crescendo (U.S.) releases have failed to include this extra material.

I hope this clarifies the situation. Keep up the good work.

James Fitzpatrick
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...*Film Score Monthly* must be the first magazine ever to criticize a record company even before a said recording has been made! In the April round-up of record labels Silva Screen comes in for the unfair comment "now recording in Prague are more crappy compilations!"

Some of the "crap" recorded at those Prague sessions is music from *The High and the Mighty*, *The Bridge at Remagen*, *Far and Away*, *The Fugitive*, *The Quiet Man*, *Stagecoach*, *Battle of the Bulge*, *Sink the Bismark*, *In Harm's Way*, *The Searchers*, *The Cowboys*, *Force Ten from Navarone*, *She Wore a Yellow Ribbon* and *Patriot Games*.

Of course, we realize that many film music enthusiasts are keen that more complete recordings of scores are made, but we have rarely found such projects to be commercially viable. Whilst there are many film music buffs in the market place, they tend to fragment into purchasing groups—those who buy vintage scores, those who are only interested in Goldsmith and Horner, those who only want the latest soundtracks, etc. As a consequence, there are never enough customers in any given group to merit the outlay of recording a single score.

Over the past 12 months Silva Screen has recorded 19 albums and, besides our classical projects, has made available more previously unreleased film music than any other company. Our commitment to the compilation is born out of sound commercial thinking. We are able to sell to a very wide public—not just film music enthusiasts—hence the appearance of some well-worn titles among our output. Also, we are able to license these well-known titles across the world—with particular interest in the Far East. For instance on our recent Max Steiner compilation, as the album contained both *Gone with the Wind* and *Casablanca*, we were able to recoup our recording costs via licensing even before the record was released. This allowed the luxury of incorporating rare and less commercial titles on the album like *Helen of Troy*, *A Distant Trumpet* and *Mark Twain*. The funding of our *Bride of Frankenstein* recording was only made possible through the healthy sales of our popular compilations. Also, our compilations generally run for 60-75 minutes, giving good value for money.

We shall continue to record rare and previously unavailable film music but

inevitably these themes and suites will have to co-exist with more familiar titles—and indeed, we currently have six film music albums in pre-production which will contain many rare items. Silva Screen, together with its offshoot Cloud Nine, will also continue to release vintage scores taken from original tracks. Looking over Silva's recorded output of the last few years it strikes us that we have made available more vintage film music than any other label in the world. That we should be criticized for this seems odd in the extreme.

David Wishart
Silva Screen Records, Ltd.
same address as James

...Regarding reviewers' comments about *The Philadelphia Experiment* and *The Key to Rebecca*, I'd like to go on record here and state that I am the one in favor of having a "clean" CD cover, i.e. I like to use all the credits at the bottom if the artwork is good enough. With *Philadelphia* I wanted a nice, uncluttered shot of the ship—then Roger Feigelson wrote that he saw dust particles drifting about the photo. The German tank on *Rebecca* is actually a drawing; I assume this is noticeable because the tank is simply too clean, but this time no one has commented. (The tank was superimposed on a photo that came from another movie altogether. Seek and ye shall discover.) As for finding the CD at a Belgian record store... it's possible, but doubtful. We may have sold all of 600 units so far, it's not among our best-selling titles if you get my meaning. We liked the music and so we did the CD. And I have no regrets. Silva, Intrada, Varese, Bay Cities—we've all done titles knowing full well that we'll never break even. Part of the charm of running a record label.

Luc Van de Ven
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...I was flattered that a big time producer like David Dodson of Big Screen would reference a letter by me, a lowly film music collector, who doesn't understand anything about the complex, arcane economics of the recording industry.

Moreover, I was shocked, *shocked* that he had not received any DAT tapes of scores! Perhaps all of us lowly, dim-witted collectors can pool our resources and dupe off some hissy Type II cassettes for this guy, who is obviously out of the loop and being ignored by his peers.

Now he knows how it feels. Oh, well, he can flaunt his rejection by producing another great financially successful classic like *The Films of Audrey Hepburn*. I bought a case of those; they're obviously destined as, ahem, collectors' items...

In closing—all you producers—put *all the music possible* on those CDs! No more trashy compilations! And to that guy who didn't understand what the big deal was about Golden Age scores: go soak your head in hyperspace!

Martin Wilson
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...I must offer a rebuttal to some of the statements made by Augustinus Ong in his article "A Survey of American Western Soundtracks" (FSM #41/42/43). In the first two sentences of the second paragraph, he cavalierly dismisses the vast literature of music written for westerns during the Golden Era of cinema (1938 through 1955, dates are arbitrary). In doing so, he tacitly infers that no music worthy of the name was written

during this period. Obviously, he is not familiar with the works of Cy Feuer, William Lava, Mort Glickman, Alberto Columbo of Republic Studios, all of whom were superb musicians; Hans Salter, Frank Skinner, Paul Sawtell, Joseph Gershenson of Universal; Lee Zahler and Mischa Bakaleinikoff of Columbia—incidentally, Zahler was extremely fond of Wagner, and variations from *Reinzi Overture*, *Ride of the Valkyries* and *Tannhauser* would appear in his work; Edward Kay of Monogram; and Girard Carbonara of Paramount whose rousing agitator, "Dance of the Furies" from Gluck's *Orfeo and Eurydice*, used in the *Hopalong Cassidy* series, would literally have audiences standing in their seats.

Nor can I accept his glib assertion that "Glasser's themes... easily outline anything that Salter wrote for the westerns." Some of Salter's most memorable scores were written for class "B" or second feature westerns; to wit: *Law and Order*, *When the Daltons Rode*, *Trail of the Vigilantes* and *Badlands of Dakota* (with a very youthful Robert Stack). His "chase music" has never been emulated by any composer.

Hans Salter needs no apologia from me. His music stands on its own merits. His ranking in the hierarchy of great film composers is secure. I can state with absolute certainty, and without fear of contradiction, that Salter will be included in any listing of the top 10 or 15 greatest film composers of all time. I doubt if any serious music critic would say the same for Albert Glasser, and this is not to disparage Mr. Glasser's talent.

Mr. Ong's statement that Max Steiner would be considered the Morricone of his day is ludicrous. Steiner was a serious, dedicated, meticulous craftsman, with a sure grasp of his discipline. He composed quality music for over 30 years, writing for one of the world's most distinguished orchestras: the 75-member Warner Bros. studio orchestra. Ennio Morricone primarily wrote seriocomic music for western satires made cheaply and crudely in Italy with a band of probably less than 20 players. Comparisons are for obvious reasons idle.

Finally, Mr. Ong is fond of exaggeration and hyperbole; to wit: in describing Jerry Fielding's music for *The Wild Bunch* and *The Outlaw Josey Wales*, he states "...certainly made people take notice of his dazzling display of hard-nosed, sometimes ultra-violent music." Hard-nosed music? Ultra-violent music? Now really! He is attributing anthropomorphic qualities to music, which is, of course, absurd since music is an abstract art form. There are many other unfortunate examples I could cite, but that merely belabors the point. He is to be commended for the diligence and scope of his effort, and the vast amount of research that is reflected in the article.

Edward R. Rose
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...I came across Ross Amico's review of *Themes from Classic Science Fiction, Fantasy and Horror Films* and totally disagree that some of the composers represented on the disc are not in the same league as Franz Waxman. I think comparing Salter, in particular, as inferior to Waxman is totally unfair. Without him (and other composers who contributed to the scores), Universal would never have had a "sound" to their '40s horror films (*The Wolfman*, *Ghost of Frankenstein*, *Frankenstein Meets the Wolfman*, *House of Frankenstein*, et al).

These composers never attempted to imitate Waxman, but rather composed in their own style. It was Salter's work on these films that made them stand out. I feel Salter never was fully appreciated for his contribution to Universal's horror films. Listen to his great work on *The Ghost of Frankenstein* and *The House of Frankenstein* and you'll know why.

Garrett Goulet
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...While listening to the radio today, I realized that the music playing was the same as that used in the first 38 seconds of "Training for Utopia" in James Horner's *Swing Kids*. Bored as I was, I took up a two hour crusade to identify the composer and piece. I searched various media until I stumbled upon my mother's harp part (she's principal harpist with the Syracuse Symphony Orchestra) to Hector Berlioz's "Harold in Italy" (Op. 16). Needless to say, I was proud of myself as well as of Horner; of myself for finding the elusive music and of Horner for proving his strength of verse in the classics and showing his adeptness of paying homage to other composers by giving portions of their works respectable treatment in his own. As always, I enjoy Horner's version better than the original. In fact, I'm planning on doing a tape dub album entitled "Horneric Renditions," to include cues from *Star Trek III* (Prokofiev), *Aliens* (Khachaturian), *Willow* (Schumann, Beethoven, Mozart), *Glory* (Prokofiev, Orff), *Fievel Goes West* (Copland, Bernstein) and *Swing Kids* (Berlioz). I will then distribute the tape to those who do not appreciate Horner's work so that they can get a new awareness of his talents.

Mark G. So
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...I want to reply to Rob Marsh's comment in issue #44 about the mediocrity of Golden Age soundtracks compared to those by the modern greats. Although I have resources enough only to keep up with the recent (within the last ten years or so) releases, there is at least one Golden Age score I wholeheartedly recommend: Miklós Rózsa's *Ben-Hur*. It is one of the few albums I own that has almost too much music. (It has not just a Main Title, but a Prologue, Overture, Prelude and two other cues that appear in the film before the title screen.) This is the only Rózsa score that I own, but I have a feeling that it would be my favorite even if I had others. Out of the 33 tracks on the 2CD set, only two are legitimate action tracks, but they are both very satisfying to one's musical id. The rest of the album is aimed at more refined targets. The range of emotional chords (forgive the pun) runs the gamut from passionate romance to delicate friendship, from utter despair to ecclesiastical beauty. I've heard "The Miracle and the Finale" 50 or 60 times, and I still get goosebumps and teary-eyed. So, to answer Mr. Marsh's question, I'm not certain that all Golden Age scores are as good as *Ben-Hur*, but I am sure that they're not all as bad he thinks.

Owen T. Cunningham
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...A comment to Rob Marsh: You don't like Golden Age scores, but you're not alone! I know many collectors who dislike Steiner, Rózsa and so on. For me, it's hard to understand your position, because I was hooked to film music when as a kid I watched western and

adventure films on TV. Bernstein, Korngold, Herrmann and others pushed me to listen to film music, even if it was probably unconscious at the beginning. I guess you discovered film music with modern composers. I don't think we can compare *Legend* and *E.T.* with, say, *The Ghost and Mrs. Muir* and *Ben-Hur*; they're not the same kinds of films, and more importantly aren't from the same era. The four scores are extraordinary, but no one is better than another.

I don't know how old you are, but if you continue to listen to film music, you will probably love Golden Age scores someday. Our tastes change: if you had told me two years ago that I'd become a fan of Kilar or Petit, I'd never have believed it! I'm 25 and it took me a long time to adore Herrmann, but today I buy every score of his. Probably because I had it in my blood since I was a kid—when you buy old scores, it's like you return to your childhood! When you're a teenager or young man, sometimes it's weird and difficult, but when you are a man, you love it, because you find a feeling which seemed to be lost.

Simple, dry and brassy? I agree that many old scores are like that. But you can't say that Herrmann is simple, and the same goes for Waxman and North. Korngold was sometimes too brassy, but what a style! Remember, this man came from classical music. You'll be happy when I tell you that I much prefer Poldouris or some Goldsmith scores to any Golden Age composer. My advice, however, stays the same: Buy some good compilations (Varèse's Waxman discs, the Gerhardt RCA ones, Bernstein's Herrmann and Rózsa discs) or the Fox CDs or *Cape Fear*, believe me you'll discover great feelings. Begin with the new recording of *The Magnificent Seven*—it's stupendous, rousing and very modern. Send me a letter in two years with your list of favorite composers.

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...A few comments about *Supergirl* and *Superman* as discussed in issue #44:

Re: *Supergirl*: I assert that Varèse's version of *Supergirl* was not, in fact, *Supergirl* at all. It was an ill-conceived summary which, by ignoring tracks like "The Phantom Zone," "The Death of Zaltar" and "The Final Showdown," essentially left out half the story. Which is why the absence of material from the soundtrack of *Star Trek: The Motion Picture* dealing with Mr. Spock's character makes that album an unfulfilling listening experience. Half the story is missing! One of the main reasons we buy these damn things in the first place is to re-experience the unfolding drama in strictly abstract, emotional terms. When half of it is left out—well, it's like watching one of your favorite films edited down to accommodate commercials. Still, for those who cannot program out the "Overture" and alternate tracks, too bad, although I do understand how the repetition of the anthem in the first 10 minutes of the disc could numb the ears to the following 15. But, when excised, the remaining 65 minutes is, structurally, quite sound.

As for *Superman*: Believe me, I love the first half of the album. But after "The Fortress of Solitude," the rest of the disc seems like an afterthought. In this instance, more music representing the second half of the film would have been welcome. The helicopter crash sequence, for instance, and certainly more of the

music that involved Lex Luthor. This would mean, of course, a running time of nearly 90 minutes, but they didn't have to include redundant tracks like "Love Theme from Superman" or "March of the Villains." As for the score itself, despite all its grandiloquence, it's rather two-dimensional. It's a strictly personal reaction, but I find Williams' use of the anthem static and impersonal. It doesn't reveal much about the character beyond it being a clarion call. He uses it to illuminate the heroine's psychology. It acts as a beacon of her thoughts and feelings. Williams' love theme is one side of the coin, but what's on the other? Just an icon? Where's the man behind the cape? I can just tell I'm going to get an earful for this one....

Guy Reid
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Oh, man. *Supergirl* was such an awful movie. Goldsmith probably used those annoying early '80s tinkly synths just to keep himself amused. The weird thing about *Superman* is that it's two different movies—before and after he grows up. Before is incredible and tracks like "Leaving Home" (and Pa Kent's death, not on the CD) carry incredible emotion. After gets a little uneven and perhaps the helicopter cue would have been better than "Superrescues." Still, at least I can make it to the end of the CD, unlike *Supergirl* which has countless boring 90 second tracks. (By the way, how come Williams got to score *Star Wars*, *Superman*, *Raiders of the Lost Ark*, *Home Alone* and *Jurassic Park* while Goldsmith got stuck with *Star Trek I & V*, *Supergirl*, King Solomon's Mines, Dennis the Menace and Baby?) -LK

...I was shocked and saddened this morning to hear of the death of Henry Mancini. Even though it was known he had terminal cancer, his death seemed very sudden (and only a few weeks ago he had a segment on ABC's 20/20). Mancini was one of those composers who really knew the magic of film, and his themes and songs complemented the pictures they were in. Who could think of *Breakfast at Tiffany's* without the immortal "Moon River," or *Peter Gunn* without that wonderful signature tune? *Charade* had a great title song and *The Pink Panther* is a classic. From these examples alone, one can see Mancini's genius. He will sadly be missed.

Jeff Szpirglas
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...As an artist and writer, I know that with art comes responsibility. A decision made for the sake of art does not have to be nonsensical (or, if you prefer, true art does not equal stupidity). Just because the director makes a decision does not necessarily mean it's the right decision. Many directors are unstable people who are either unsure of what they want or, more often, ignorant of what is truly best for their film. Case in point, Stanley Kubrick and 2001. Although as a studied creationist I do not attribute much substance to the Strauss parallel presented in the film, I can respect it for the message's own sake. However, one has only to listen to Alex North's score to realize which music summed up the film better. And one has only to look at Kubrick's film record to see that he never has shown much respect for original film

music, e.g. *The Shining*, 2001, *A Clockwork Orange* and *Full Metal Jacket*. To my knowledge, none of those had a completely original score. If Kubrick had wanted to keep the Strauss reference, so be it. He could have had North use it and adapt it to the rest of the score, which would have made more dramatic sense and been more appropriate than pulling out classical music at random that had no connection, artistic or otherwise, to 2001. And again, was Kubrick's deliberate decision to deceive and dishonor North the right decision just because he was the director? Only for a man with no morals.

Directors such as Ridley Scott and Stanley Kubrick need to realize that film composers are working for them, not against them. And album producers should realize the same regarding the consumer (i.e. if the film score collector wants more music on an album, it means he is appreciative of the score and, yes, even more willing to buy the album). And is it such a crime, as consumers, to put aside artistic considerations and simply ask for our money's worth when we buy an album? Asking for more music is not degrading to anybody. It is a compliment to the composer and a tribute to the fact that, if given the proper chance, film music can survive, despite the odds against it.

Rob Mullin
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...Using the notes in the CD booklet as a guide, I synched up cues from Alex North's 2001 with the video. Even using this crude method, it was possible to see that North's score functions beautifully and would have served the film well. However, for me, the Kubrick soundtrack is still definitive.

For example, the first time I saw the film and heard "The Blue Danube" play over the space station docking sequence it seemed incongruous. The piece was a cliché. Its sing-song melody had been exploited to death in comedy sketches, cartoons, advertisements and the like. I found the juxtaposition disturbing. Then the scene continued with the amazing visual effects. The sound of the full-blown orchestra performing "The Blue Danube" reverberated through the theater. It made the motion of space travel into a graceful choreography. At the same time, that striking depiction of futuristic technology restored grandeur to the music. The larger impact of Kubrick's surreal cue choice remains undeniable.

Mike Berman
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...Here's something I must share. One of the best feelings in the world is when you're on an airplane and the captain says "ready for take off." What I do then is put on the headphones and listen and feel the magic. The plane starts running, the music is building up, growing... the plane is going so fast it's going to explode. The music is full of notes, and splash, the plane takes off as the music relieves the tension with a great theme. The most exhilarating feeling in the world. And you're in the sky. Use music from *Hook*, *Forever Young*, *Hudson Hawk* or whatever you have with a track called "flying."

Amin Matalqa
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Gahanna OH 43230

They don't say "Ready for take off" anymore. They say "Please turn off all electronic equipment." More next issue! •

This month we conclude our overview of soundtracks available on 45 rpm "extended play" discs of the 1950s and '60s. Last issue, several EPs containing orchestral music were discussed and many of the covers are presented in conjunction with this column. Many other films are represented on song compilation EPs sung by a principal cast member or main title artist. Also, several early rock-oriented soundtrack EPs were released and are heavily sought by rock collectors.

One EP sought by both rock and soundtrack collectors is *Untamed Youth* featuring Mamie Van Doren (Prep M 1-1). She sings four selections, "Rollin' Stone," "Salamander," "Oo Ba La Baby" and "Go, Go, Calypso." The music is by film composer Les Baxter but none of the selections are instrumental. A tantalizing cover photo of Van Doren and the obscure nature of the label adds to the collectability.

Another "bombshell" photo cover features Susan Hayward from *I'll Cry Tomorrow* (MGM X1180). Hayward sings four selections from the film. The album sleeve describes her voice: "rich, throaty and mellow, it throbs with all the 'heart' one would expect." Charles Henderson conducts the MGM Studio Orchestra in one orchestral track, "The Vagabond King Waltz."

A seductive shot of Lana Turner graces the cover of another rare EP, 1954's *Flame and the Flesh*

(MGM X1080). The film co-starred Carlos Thompson who sings four selections. Turner plays an unscrupulous American woman who has a fatal fascination for the local men of Naples; Thompson plays a cafe singer, at one point crooning about the "Ten I Loved."

Silvana Mangano and Eleonora Rossi-Drago, two Italian sirens of the 1950s, were each photographed in their brassieres for the cover of a very unusual EP on MGM X1108 entitled *Anna*. Mangano sings the title song "Anna" and "I Loved You" while the flip side features "Malasierra" and "Lamento Borincano" sung by Nilla Pizzi. These latter two songs were introduced by Rossi-Drago in the film *Hell Raiders of the Deep*, but curiously she does not sing them on this album.

Pat Boone contributed to a quartet of 45 soundtrack EPs: *Journey to the Center of the Earth* (Dot DEP 1091), *Mardi Gras* (DEP 1075), *All Hands on Deck* (DEP 1098) and *Friendly Persuasion* (DEP 1054); he appeared in all but *Friendly Persuasion*. *Journey to the Center of the Earth* features a great fantasy cover and a track "To the Center of the Earth" composed by Boone himself. *Friendly Persuasion* has four Tiomkin-Webster songs from the film: "Coax Me a Little," "Mockingbird in the Willow Tree," "Indiana Holiday" and "Marry Me, Marry Me."

Three unusual EPs deserve mention for their

uniqueness. *Guys and Dolls* was issued on Decca in conjunction with the film starring Marlon Brando and Jean Simmons (Decca ED 2332). Brando and Simmons, traditionally non-singing stars, perform two duets and one song each on the EP. This disc represents one of the only sources for Brando's singing voice.

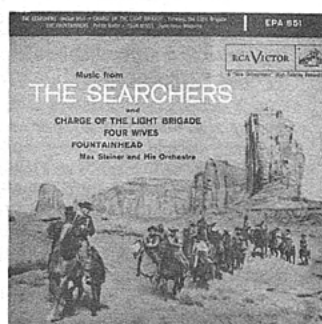
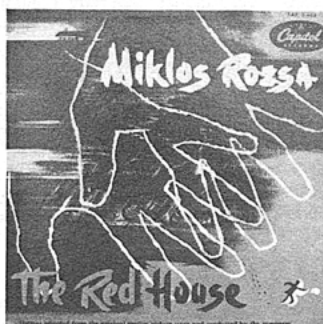
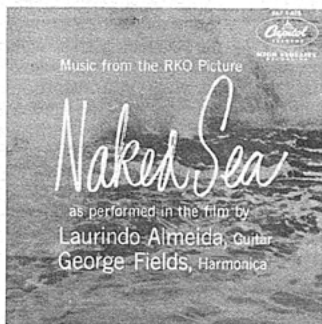
Similarly, Dean Martin and Jerry Lewis can be found crooning together on an EP from the film *Pardners* (Capitol EAP I-752) from 1956. Tracks include one duet and several solos, all composed by the Cahn-Van Heusen team.

Twentieth Century Fox issued a very unusual item in 1959 from the film *Compulsion* (Fox FEP 101). Orson Welles appears in a cameo role in this courtroom drama; the EP is dialogue only, featuring a 10 minute excerpt by him.

Many other soundtrack EPs exist, primarily vocals from the particular film by a marketable star. As always, if you have any interesting EPs (most importantly *orchestral* EPs) not mentioned here, please send me your comments and photocopies. This obscure area needs cataloging and any information is appreciated. Thanks are again extended to Ken Sutak and H. Gardner Smith for data submitted to prepare this article.

Bob Smith can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526. Next month: *Cinerama!*

EP GALLERY



SOUNDTRACK ALBUM ODDITIES: PART IV E - VARIATIONS BY COUNTRY by ANDREW A. LEWANDOWSKI

Here's the conclusion to our review of soundtrack LPs with differences between issues from different countries. Send any corrections or additions to Andrew Lewandowski, 1910 Murray Ave, South Plainfield NJ 07080-4713.

Il prato: The Ennio Morricone score to this Italian TV film was released on the CAM label (SAG 9100) and contains 13 selections. The U.S. release on the Cerberus label (CEM-S 0115) contains only 10 bands, all on Side 1 of the album (*The Little Nuns* is on the flip side). The missing selections are "In circa di lei," "Troppo luce, troppo ombra" and "Il prato."

Priest of Love: Joseph James' score to this film about the life of D.H. Lawrence was released in England in 1981 on the That's Entertainment label (TER 1014). In the same year a deluxe album with a beautiful gatefold cover (SS-001) was released in the U.S. This second album is missing two selections of source music found on the British release. In 1986 the album was reissued (D Sharp DSLP 1003) in England with a gatefold cover and all the music of the original British album.

Sahara: The Ennio Morricone score to this desert romance was released in the U.S. on Varèse Sarabande (STV 81211) with 17 selections. The French release (Red Bus 206201) has 19 bands of music. The U.S. release

has selections titled "Introduction" (0:34) and "The Party - Intro" (0:42) which do not appear on the French release. The French release, on the other hand, has the following additional cuts: "Sahara" (3:07) and "Celebration Chant" (2:23). It also has a longer track for "An Accident" (titled "A Joke and an Accident") which is 1:42 vs. 1:00.

Screamers: There were two varied soundtracks released for this film, originally titled *L'Isola degli uomini pesce*. Luciano Michellini's score was released in Italy as a limited release (500 copies) on the Cometa label (CMT 1009-21) with 13 selections (33:33). The U.S. release on the WEB label (ST101) contains 12 selections (30:48). It is hard to tell from the titles which selections overlap since even most of the timings are different.

Sessomatto (How Funny Can Sex Be?): Armando Trovatioli's score was originally released in Italy in 1973 with 16 bands. In 1976 the score was released in the U.S. on the West End label (WE 101) with 14 bands. The two missing selections were "Signora sono le otto" (2:40) and "Palm Tree" (1:37). The U.S. release also contains a 9:00 disco mix version of "Sessomatto" which replaces the 2:00 version found on the Italian release.

Silver Streak: The Henry Mancini score to this Gene Wilder/Richard

Pryor sleeper had 2 selections released on a Japanese 45 rpm single (Victor VIP-2523). The "Main Title" is 3:45 in length. This piece was released on a U.S. Mancini theme album, *Mancini's Angels*, but is only 2:58 in length.

The Slipper and the Rose: The British release (EMI EMC3116) of the Sherman brothers score to this Cinderella musical contains two additional songs not found on the U.S. release (MCA-2097): "What Has Love Got To Do with Getting Married" (3:16) and "I Can't Forget the Melody" (2:24).

The Stone Killer: Roy Budd's score to this Charles Bronson police film was released in 1974 in the U.S. on Side 2 of an album titled *Dino DeLaurentis Presents Original Soundtracks From...* (Project 3 PR5085SD). It had 7 bands of music; the Italian release (International ILS 9032) had 15 bands.

Tepepa: The U.S. release to this Ennio Morricone western score was on the Cerberus label (CEM-S 0106) with 11 bands of music. The Italian release on RCA (NL 33225) has only 10 selections. The missing selection is "Ondas de amor - Serenade" (3:00).

Tess: The French release (Philips 9101 279) of Philippe Sarde's score to

Roman Polanski's period film has a gatefold cover and contains 11 selections (30:48). The U.S. release (MCA 5193) has a standard cover and contains 13 selections (30:49). There are differences in the recorded bands as well as variations in the length of certain cuts.

The Valachi Papers: Riz Ortolani's score to this Charles Bronson "mob" film was released in England on Philips 6303 075 with 10 bands of music. The U.S. release was an abbreviated version containing only 4 cuts on two thirds of Side 1 of an album titled *Dino DeLaurentis Presents Original Soundtracks From...* (Project 3 PR5085SD, see above).

Viva Maria: There are two varied albums to this Georges Delerue adventure-comedy score. The U.S. (United Artists UAS 5135) and Japanese (United Artists GXH 6029) releases contain 14 selections (27:34) with six selections not found on the French release. The French release (Philips P 70 321 L) has 13 selections (31:03) with 5 bands not found on the United Artists versions. Also the selection titled "Cirque" ("Musique de Cirque") is longer on the French release by 1:40.

THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

FOR WHAT IT'S WORTH

I stopped by the coffee shop the other morning, and there was Recordman, his eyes glazed over. "Hey RM," said I, "what's up? You look awful!"

He looked up with bloodshot eyes. "I've just come back from doing three record shows over the long weekend. Actually, I don't feel bad, just somewhat exhausted and annoyed."

"What can annoy you about record shows?" I asked. "You love them."

"Yea, true, but sometimes the lack of common sense and naïveté customers demonstrate is truly amazing. If they're buying they always tell me 'It's not worth that.' If they're selling they say 'it's worth more than that.' Disregarding the economics of my part-time calling (a later subject), very few buyers have any concept of what a particular record is 'worth,' as all of our ideas of the 'worth' of a recording may vary. For example, I read every issue of FSM cover to cover many times, and sometimes some of the authors relate anecdotes that may sound unbelievable to many of the readers, unless you understand some basic misconceptions about soundtracks."

"Oh really," I bristled, "and how so? I mean, if the readers didn't like soundtracks, why would they read FSM?"

"A-ha!" he gloated. "Now we've come back to the question of 'worth.' You see, *some* soundtracks are 'worth' more to certain collectors, be it me or Musicman. FSM is essentially devoted to movie underscore recordings. If we all didn't basically like underscores, we might be writing letters to *Field & Stream*, a fine magazine, however one with decidedly poor music reviews."

"Listeners who like *only* recordings without a hint of the human voice (even Morricone always has that same woman ethereally humming in the background), or heaven forbid, ones without a trace of original or pre-recorded rock might be thought of as soundtrack purists. The misconception which clouds otherwise pristine 'collector' thinking comes in when one thinks his or her type of soundtrack is 'worth' more than another. When that happens, one becomes a musical snob, likely to be abused in a record transaction."

"When people ask me what a recording is 'worth,' no matter how I answer that question, some poor, thin-skinned soul is likely to take offense. If I'm selling the record, 'worth' is primar-

ily based on its monetary value, considering its rarity, originality, condition and demand. The quality of the music may affect the demand factor, but it is only *one* of the considerations. In this sense, 'worth' equals dollars, a Philistine amount placed on the recording based on my experience in the field and on how quickly I wish to dispose of it to either my comrades or to the family of Musicman. As I told you before, dealers do not sell music, they sell records (CDs).

"Of course, 'worth' may be thought of as the intrinsic (and highly subjective) quality of the music contained on the recording. 'Worth,' in another sense, may depend on the composer of the recording; that is, a purchaser may have a favorite composer-of-the-month, and is attempting to complete a run of his or her recordings, good and bad (these completists are my first cousins, though many would hate to think so). I never question other people's tastes in soundtracks, but leave that for the more masochistic critics in 'Score' each month. I do suggest, however, that you don't always wear blinders, intentional or otherwise, in buying or selling soundtracks based merely on your own musical 'taste.'"

"A recent anecdote by an FSM author relates directly to some of these varying concepts of 'worth.' Dealer Gary Howard correctly informed us awhile back that most record dealers are generally lacking in their knowledge about soundtracks (FSM #27). However, he also implied that Jerry Osborne's soundtrack guide erred, for example, in placing Goldsmith's *Cassandra Crossing* in the same 'commercial league' with the *Claudine* soundtrack by Gladys Knight & the Pops—both of which are listed with a near-mint price range of \$15-20 in the '91 guide. I'm assuming that Gary's point was that Osborne had grossly underpriced *Cassandra* (e.g. West Point was selling this record last year for \$40), and therefore one should take advantage of the unknowing general record dealer who relies primarily on 'guide' prices, a point well taken."

"For argument's sake, and with Gary's forbearance, let me read another meaning into his statement, one that I have heard often from soundtrack purists. It goes like this: 'RM, no way can a rock or song-score soundtrack be 'worth' as much or more than an underscore by one of the masters, such as [my favorite master].' When I hear that argument, my first thought is to ask the proponent to step into my vinyl vault with all of his non-underscore soundtracks and work out a few interesting trades with me. The purist's passion has blinded him to market forces beyond the hallowed pages of FSM."

"As FSM readers, we tend to like underscores; however, your experience by now should have made you aware that most of the record collecting world likes sounds similar to Gladys and all of her Pips. They would just as soon use a Goldsmith score as a glass coaster, and are amazed

that you collect 'movie music.' If you forget that basic fact, there will come a day when you will wind up on the short end of a sale or trade with respect to monetary worth, as a dealer with much more generalized knowledge will work the sale to his favor. Similarly, if you refuse to recognize the 'worth' of a non-underscore recording, be it monetary or intrinsic, then you may have become a musical snob who deserves to be taken."

"Which brings me to another example—sentimental worth. We all have at least one album, which we bought for various reasons, that we probably would never sell. It might not even be a 'money' album, but one which we bought when we were much younger and which evokes a different time in our lives, serving as a musical trigger to a less complicated time. It might be worn or damaged, but it would be extremely difficult to let go of it in a record transaction. Another collector might want the album and ask you what you might sell it for. Invariably, an owner of a 'sentimental' album such as this will intentionally (or maybe even unintentionally) overprice it to avoid its sale. I don't push in this situation, for I understand their reluctance."

"Records are 'things' which, for whatever reason, give us pleasure, and as a rule, cause us to tend to be protective of them. Some collectors will not sell to buyers whom they perceive might abuse the recording or not provide it with a 'good home.' I have seen this reluctance exhibited in other collecting fields as well, particularly the antique car market. For some reason, old cars and old music carry evocative emotional baggage for which the question of 'worth' becomes secondary, or at best unexplainable."

"I have bought records at 'estate sales,' where the owner's recordings are being sold off by his heirs, who have no concept of 'worth' except a monetary one, and it's sad to see a magnificent collection splintered. Sometimes these sellers express amazement that people actually buy and collect these recordings. One time I said to them, 'Don't think twice about it—it's worth it, trust me. Oh, by the way, 'Rosebud.' 'What?' they asked. But by then I was out the door."

Hot Collectable Vinyl of the Month: *The Color Purple*, composer: Quincy Jones, others. This 1985 2LP digital recording on the Qwest/Warner Bros. label appeared in at least two versions, two of which feature gorgeous lavender-purple color vinyl, one of the last commercial colored vinyl pressings: a limited edition box set with booklet (Qwest 25356-1, est. value \$35+), and a single 2LP slip-in album (Qwest 25389-1, est. value \$25, promo copy). There is an alleged black vinyl pressing as well, likely on 25389. If you have a black vinyl copy, please drop me a note with label numbers and matrix codes.

Recordman, aka Mike Murray, can be reached at 8555 Lamp Post Circle, Manlius NY 13104.

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